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J. E. H. MacDONALD, R.C.A., 1873 - 1932

J. E. H. MacDONALD, R.C.A., 1873-1932

THE ART GALLERY OF TORONTO
November 13—December 12, 1965

THE NATIONAL GALLERY OF CANADA
January 7—February 6, 1966

Z 3630.7

J. E. H. MacDonald and Frank H. Johnston with Lawren Harris's dog. 1918, Algoma.
Photograph by Lawren Harris.

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PREFACE AND ACKNOWLEDGEMENTS

With this exhibition of the paintings by J. E. H. MacDonald, The Art Gallery of Toronto continues a well-established tradition. The first *Group of Seven* exhibition was held in May 1920 at what was then called the Art Museum of Toronto. In 1947 a Franklin Carmichael Memorial exhibition was organized and shown in Toronto. Retrospective exhibitions of Lawren Harris in 1948, Arthur Lismer in 1950, A. Y. Jackson in 1953 and F. H. Varley in 1955 were organized by The Art Gallery of Toronto in association with the National Gallery of Canada.

This is not the first one-man exhibition devoted to J. E. H. MacDonald. Two separate memorial exhibitions were held in 1933 shortly after his death, one in Toronto and one in Ottawa. A retrospective exhibition was held at the Art Gallery of Hamilton in 1957. We sometimes tend to forget the contribution which commercial galleries make and two large exhibitions for which catalogues were printed were presented by the Mellors Galleries, Toronto in 1937 and the Dominion Gallery, Montreal in 1947.

It is eight years since the last exhibition of J. E. H. MacDonald's paintings. Not only did we feel that the intervening years had given us a perspective which might be valuable. We also felt that on the eve of our centennial year, it was fitting that we should pay honour to one of the key members of the *Group of Seven* and reconsider his contribution to the national style of painting. It also is fitting that it be organized in Toronto which was its centre, for the eleven years of the Group's existence. The Gallery has limited the exhibition to the artist's major canvases and a supporting selection of sketches. A future exhibition might concentrate on the sketches—or "little pictures" as they frequently were called—drawings and graphic work.

This catalogue, prepared by Miss Nancy E. Robertson who organized the exhibition, includes a bibliography which is longer than has been customary for exhibitions of Canadian art. We felt the time had come for a more complete bibliography.

Because there has been intense interest in the *Group of Seven*, those fortunate enough to own important works by its members have had many requests to lend their pictures. We are therefore specially indebted to all those who by so generously lending their possessions made this exhibition possible. We are deeply grateful to Mr. Thoreau MacDonald, who in addition to lending several early paintings by his father, followed the development of the exhibition with continuing interest. The advice and encouragement he offered Miss Robertson at all stages, were invaluable and greatly appreciated. Special thanks are due to Mr. E. R. Hunter who placed his notes at the disposal of Miss Robertson, and to Dr. A. Y. Jackson and Mrs. G. A. Reid who furnished helpful information. We are indebted to Professor Stephen Vickers for advice and guidance. We also are indebted to Dr. Charles Comfort, lately Director and to the National Gallery of Canada, for their kind co-operation. We acknowledge with gratitude a grant from The Canada Council which helped to defray a portion of the costs of publishing this catalogue.

William J. Withrow,
Director,
The Art Gallery of Toronto

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J. E. H. MacDONALD, R.C.A., 1873-1932

INTRODUCTION

In 1887 J. E. H. MacDonald, aged 14, arrived in Canada with his parents from England. In that year J. E. Hodgson, R.A., Professor of Painting and Librarian to the Royal Academy, London, presented to Sir Charles Tupper, High Commissioner of Canada in London, a report on a group of paintings sent in 1886 by the Royal Canadian Academy to the *Colonial and India Exhibition* in London, England.[1] In that report Hodgson noted the dependence of Canadian painters upon European examples and he observed:

> "Canadians are beginning life afresh, but not as people have hitherto been compelled to begin it. They have good coats on their backs and patent stoves to cook their food on. I would they could begin art afresh also; not as red Indians began it on their buffalo robes, but with all the great examples before them, and colours supplied in collapsible tubes duly labelled. I should like to see Canadian art Canadian to the backbone, not reminding me of Patrick Nasmyth or John Richardson or of French Impressionistes; a thing developed by nature in a special soil and climate like a prairie flower, which grows nowhere else, which we import and cultivate tenderly and whose beauty we admire; . . ."

Hodgson expressed in those words the sentiment of a number of artists in Canada, among them G. A. Reid, who then were coming to maturity. Those young men were convinced of the suitability of Canadian themes—the activities and character of the people, the detail and breadth of the countryside—for all forms of art, either fine or decorative. Nevertheless the artistic training and attitudes of those younger artists still were derived from and reflected the concepts of the conservative and seldom inspired segments of the European art world. Thus, apart from use of Canadian flora and fauna in decorative work or the choice of Canadian as opposed to foreign landscape and historical subjects, there was little outward sign of change.

There were, however, a few amongst the younger generation who experimented in the new trends initiated in France in the middle of the 19th Century by the Impressionists and which by the 1880's were gradually entering the art schools.

As Canadian artists learned about the new technical approach, they began to perceive this involved in addition, a changing attitude to landscape painting, and they slowly recognized that there was a difference in the character of the landscape of the two continents. Thus Canadian artists gradually began to look at their own country, not as an extension of Europe, but as a separate physical entity, large in scale, with its own qualities of light and colour, its own peculiar configurations. This change was reflected primarily in the paintings of a few individuals and not in the methods of formal teaching or in the attitudes of the general public. It was in this atmosphere that the interests and tastes of J. E. H. MacDonald were developed.

In a reflective letter dated December 20, 1926, addressed but never mailed to F. B. Housser,[2] he described the influences and atmosphere of his formative years.

> "People like Reid, Jefferys and Fred Brigden, Arthur Goode, Conacher, Plasket and others had their place as pioneers and encouragers. The Art League and its annual publications, the Graphic Arts Club with its Canadian evenings (the fellows all singing Sid Howard's canoe songs ranged like canoe-men on the benches), the visiting evenings we used to have at different artists' studios to make half-tone compositions on Canadian subjects with one chosen as critic for the evening. There was a great stirring of *Canadian* ideal. Old Cruikshank for instance with his *Breaking the Road*, was a more direct Canadian influence among us than any Krieghoff, and Reid's City Hall decoration meant much to us."

MacDonald's art training was informal. Upon their arrival in Canada in 1887, the MacDonalds settled in Hamilton

and he started to attend the night classes of the Hamilton Art School under John Ireland and Arthur Heming who graduated that year from the School and was appointed an instructor.[3] The few extant MacDonald drawings and water colours of that period, apparently all copies of reproductions and illustrations, contain no hint that MacDonald would later become an excellent designer or strong creative painter.

When the family moved to Toronto in 1889, MacDonald became an apprenticed artist with the Toronto Lithography Company and also attended the night and Saturday afternoon classes at the Central Ontario School of Art and Design.

Through his association with the Toronto Lithography Company and later Grip Limited, and by constant study of the art magazines, notably *The Studio*, imported by those firms, MacDonald learned to use the linear styles of *Art Nouveau* and William Morris. In *Art Nouveau*, line is dominant, creating spaces which have character independent of the line, and which express in a different way the pattern initially described by it. William Morris used a continuous line to create an intricate, all-over pattern of plant forms. Although MacDonald very early became one of Toronto's leading designers, particularly in book design, little of that work remains or can be identified. One of the earliest surviving signed designs, dated 1900 and done for his own use, is in the style of William Morris and clearly shows a superior feeling for proportion and lettering which MacDonald's colleagues recognized. That early training in graphic and commercial design with its emphasis on line and proportion was important to his later years, helping him to express in controlled, formal manner his experiences, first in Georgian Bay and then later in Algoma.

Through the evening and Saturday afternoon classes at the Central Ontario School of Art and Design under William Cruikshank and G. A. Reid,[4] MacDonald became aware of the descriptive and expressive possibilities of the traditional art media of pencil, pen and ink, water colour and oil. MacDonald's drawings at this time were competent but lacked distinctive character. His pen drawings, particularly those on coloured paper executed at Bronte in 1901 or 1902 —both dates appear on the drawings although it is believed that he only visited Bronte once—show considerable technical control and mastery of the conventional means of expression. The few water colours suggest in subject late works by Corot, but where Corot's light is soft and grey, MacDonald's has a brightness or sunny quality. Indications that MacDonald was experimenting in oil are found only in notes. He wrote in 1898, "Mr. Reid gave a good criticism today, one that taught me something. He did something he never did before for me—painted in a piece of work, then scraped it out with the palette knife. I'd like very much to see some of his early work. I'm sure it would help to contradict my discouragement". In 1899 he wrote a friend in Nova Scotia that he was gaining confidence in his sketches and that his colour sense was developing. He hoped to produce one good sketch during the summer!

In December 1903, MacDonald, with an established reputation as a designer, went to England to work for Carlton Studios.[5] A few drawings indicate that he continued his interest in painting. A note written in 1906 concerning a little forest picture by one of the Barbizon painters also suggests his activities: "I was especially interested in a little picture (by Diaz—one of the Barbizon men) being inclined to look on myself as a forest specialist. Standing back, contemplating those little pictures I seem to get a clear feeling though faint and far off that someday, I too, would be an artist and produce similar things".

After his return to Toronto in 1907, MacDonald began to emerge as a serious artist. He continued until 1911 to earn his living as a designer working for Grip Limited, painting

J. E. H. MacDONALD, CANADIAN, 1873-1932
The Old Fashioned Executor, Cover.
A series of Advertisements,
National Trust Company Limited,
before 1920.
Rous & Mann, Limited, Toronto.
Collection: Rous & Mann, Limited.

WILLIAM MORRIS, BRITISH, 1834-1896
Of the Friendship of Amis and Amile,
Title-page,
Kelmscott Press, 1894.
Collection: The National Gallery
of Canada.

on week-ends and in the evenings. His own interests, atmospheric light and the dramatic elements in a landscape, such as he recorded in *The Lonely North* (No. 12), began to dominate his paintings causing him to experiment with technique in order to convey both the physical and emotional aspects of a scene. This interest in light, in heavy clouds and in the elements which he shared with his contemporary, and occasional painting companion, J. W. Beatty, had its parallel in the United States and its roots in England with Constable and in France in the Barbizon School. Neither was it entirely new in Canada. Amongst others, Homer Watson, an established artist by 1900, also was interested in much the same things but a comparison of the work of the two men reveals a basic difference. MacDonald early lost any pre-conceived concept of what he saw. His light, even in his many dark night scenes, is dry and clear as opposed to the soft, muted English light Watson saw or considered suitable for a painting.

In 1911, encouraged by Dr. James MacCallum and Lawren Harris, MacDonald left Grip Limited to devote himself to his painting. During the next ten years, 1911 to the autumn of 1921, he confined his activities as a designer to free-lance work and during the 1914-18 War he contributed posters and designs to the war effort. During this ten-year period he produced all those canvases now considered so important to the development of Canadian painting and to the formation of a national style.

An admirer of Walt Whitman and Henry Thoreau whose responses to nature were similar to his own, MacDonald broadened his experience of nature during that decade. Starting at the snow-covered hills of High Park, he moved on progressively to the open spaces of Thornhill which forever interested him, to the rocky, turbulent landscapes of Georgian Bay and the Gatineau, and finally to the impressive vastness of Algoma. In a lecture given in November 1929, MacDonald stressed "Art is the successful communication of a valuable experience", and in the same lecture he quoted Cézanne (one of those he called "modernists" and with whom he was not usually in sympathy) that "to paint from nature is to realize one's sensations, not to copy what is before one".

All his life MacDonald strove to express in paint the moods he sensed in nature and felt were the essence of life, and which for him found expression in the writings of Thoreau and Whitman. His ideas are clearly stated in two excerpts from another lecture he gave in 1929 on the *Relation of Poetry to Painting with Special Reference to Canadian Painting:* "We perceive with the soul, we express with the body, and the soul would impress its own idealism on its perception. Realistic pictures then are no more art than stock reports or railroad time-tables are poetry", and "A poem is a perfect moment of time with a heightened sense of heart and pulsation in it. A picture is a perfected enclosure of space seen with heightened vision. Great music is a blending of both these rhythms".

While working for these ideals all his life, MacDonald realized them more fully in his paintings of Algoma between 1919 and 1922 than in any other part of his work. That country, which was all MacDonald was not—vigorous, bold and demanding—awed and thrilled him. A. Y. Jackson observed "I always think of it as MacDonald's country. He was a quiet unadventurous person who could not swim or paddle or swing an axe or find his way in the bush. He was awed and thrilled by it and got the feel of it in his painting. He loved the big panorama".[6]

Suggestions of what he would achieve can be detected in sketches and paintings as early as 1912 and 1913. The sketch (No. 50) for *Tracks and Traffic* (No. 9) painted early in 1912 or perhaps in December 1911, is striking in the free, almost calligraphic brush-work, and the sketch (No. 53) for *A Rapid of the North* (No. 11) has much of the decisive, economic vigour of an Algoma sketch while the final paint-

ing itself and the companion picture *Song of the Rapid* (No. 10) are logical predecessors of *The Little Fall* (No. 30) or *Leaves in the Brook* (No. 31) of 1919.

Tracks and Traffic (No. 9) was the only truly urban or industrial scene painted by MacDonald and the most ambitious picture of such a subject by any of the future members of the Group of Seven. It is probable that MacDonald's interest in such a subject was first stimulated by close association at that time with Lawren Harris whose studies and travels in Europe and the United States had made him aware of the potential of the urban scene. Both MacDonald and Harris sketched the Gas Works[7] on the Toronto waterfront in 1911 or 1912. The paintings are remarkably similar in detail, suggesting that the artists worked together, although Harris has no specific recollection of the event.

MacDonald and Harris were not the first to be attracted by such subjects. In 1855, J. M. W. Turner painted *Rain, Steam and Speed: The Great Western Railway*, and in 1876 Monet began his series of paintings of Gare St-Lazare in Paris. However, Turner was interested in the combined vision of rain, steam and speed, and Monet in light in relation to smoke, while MacDonald's *Tracks and Traffic* unquestionably also embraced the detail of the piles of lumber, the hydro poles, the great gas tanks, the factories and the shunting train. However, MacDonald's preoccupation with light as it played over the various textures, his use of a tight broken brush stroke, and the grey atmosphere enlivened by a few specks of pure colour strategically placed in the lumber, and reflected in the snow and smoke, related *Tracks and Traffic* to the French Impressionists' paintings of the 1870's and particularly to the views of Paris and Rouen by Pissarro. Other than in reproduction there is little possiblity that MacDonald had seen a Pissarro painting, particularly of this subject. Since MacDonald was not familiar with the theories of light so essentially a part of Pissarro's painting, his natural sensitivity to light and colour must have been his guide.

The subtle movement of colour tying the planes together into a systematic representation of depth is repeated in the organization of the areas of snow and smoke against the heavier dark areas of the gas works, the engine of the train, the ends of the lumber piles and eventually the two small figures in the right foreground. Those two figures and the hydro poles which establish the scale, by their strong vertical movement counteract the horizontal movement of the train, and relate foreground and background, bridging the vaporous and relatively empty middleground. Finally, the dominant horizontal and vertical structure is relieved by a diagonal movement between the figures in the right foreground and the open vista of the left background. These are the elements of MacDonald's composition throughout his life.

With this painting, MacDonald's interest in the industrial scene seems to come to an end. The views of Mattawa done with Harris in 1913 are concerned more with the relationship of the various flat surfaces of the buildings than with the appearance of the town itself.

Tracks and Traffic also stands as an important work in relation to MacDonald's studies of snow. While light and mood were the guiding interest in all MacDonald's paintings until 1922, the vehicles for this interest varied and corresponded to the artist's increasing experience. Thus *Tracks and Traffic*, representing industrial activity was part of a more continuous interest in light on snow. That interest, with many variations, lasted until about 1915 and was distinctive for the experiments in technique which accompanied it. Moonlight, early morning and evening, with strong contrasts in light and shadow, and elusive moods offered severe technical challenges. The broken brush stroke noted in *Tracks and Traffic* tended to prevail, but he fre-

quently used another texture which was quite unrelated to the surface paint. This was a deliberate variation on the custom of building up a painting surface; MacDonald frequently used instead of a brush, a palette knife and thick paint, possibly from a used palette, with the intent of creating a rough or heavily textured surface. This practice, not uncommon amongst Canadian artists before the First World War, can be observed in works by Homer Watson, Suzor-Coté, Maurice Cullen and J. W. Beatty, and was known to Mary Wrinch, later Mrs. G. A. Reid, and A. Y. Jackson. An obvious, and possibly the latest instance of the use of such texture by MacDonald, is seen in *Moonlight, Algonquin Park* (No. 16), where the emphasis is on the strange light of a March moon. Earlier and less distracting use of the same technique is to be found in *A March Evening* (No. 5) and *Early Evening, Winter* (No. 8).

In January 1913, MacDonald and Lawren Harris visited Buffalo to see a large and important exhibition of Scandinavian paintings.[8] The work of many of the artists in the exhibition was already known to the two Canadians through illustrations in *The Studio*. Nonetheless, it was an important experience for both men as it confirmed their convictions on their own future direction. Scandinavia, like no other part of Europe, has a climate and vegetation and physical contrasts similar to those of Canada. Working with the styles of the times, notably *Art Nouveau*, the Scandinavians adjusted their technical means to the subject matter, so as to convey national character. That was what MacDonald and Harris desired to do in Canada. The exhibition may have influenced them in their future choice of subjects, although the prevalence of reproductions of Scandinavian paintings and tapestries in *The Studio* probably had considerable influence for they saw it regularly. In an illustrated lecture at The Art Gallery of Toronto on April 17, 1931, MacDonald discussed the Buffalo exhibition and its impact. Of Gustav Fjaestad who had particularly attracted him he said "... he did not strike us as being a great designer but he was a remarkable gatherer and presenter of nature's design. He has beautiful records of the night as in these moonlit birches frosty against the northern stars or in the *Moonlight on a Mountain Lake* where water and cloud reflections beat in a calm rhythm of colour and solemnity. ... the flow and ripple of water were beautifully painted by him and shaded streams and strong rapids, mottled rocks and spotted birch trunks. We were so fond of these things ourselves that we could not but like the pictures, and we were well assured that no Swedish brook or river would speak a language unknown to us and that we would know our own streams and rivers the better for Fjaestad's revelations". These were the subjects MacDonald then was painting. A comment earlier in the lecture was equally revealing of his attitude: "Art requires associated ideas in the observer for its appreciation. He must have experiences generally similar to the artist to respond to the art".

Another connection with Scandinavian art may be discerned in *The Tangled Garden* (No. 21). The association here is with tapestry not painting. However, in considering the similarity between *The Tangled Garden* and Scandinavian tapestry, one must remember that both owe a great deal to *Art Nouveau* and the school of William Morris. In view of MacDonald's own familiarity with and competence in the Morris tradition, it is possible that *The Tangled Garden* derives entirely from that source without any direct reference to Scandinavian tapestries. Another reference can be made to a painting *Sonnenblumen* by Malther Georgi, illustrated in *Dreitausend Kunstblätter der Münchner "Jugend"* and the related periodical to which MacDonald subscribed. While the subject is similar, MacDonald's painting is more boldly conceived and executed. Sunflowers and tangled gardens interested MacDonald as early as 1901 but it was not until 1916 that he joined the two themes and yet left each its individual character. The strong, clearly constructed sun-

flowers give form and definition to the foreground while the building in the back stabilizes the profusion of the garden. The rich colour, applied with considerable texture, when combined with the distinct linear quality of the sunflowers does suggest tapestry design. This sense is further heightened by the marked difference in scale between the foreground and background accentuated by the size of the sunflowers. This is one of the few occasions when pattern and all-over design seem to supplant light and mood as the main interest.

From 1909 when MacDonald first painted on the Magnetawan River and in Georgian Bay, his interest in untamed and unlimited nature stimulated by J. W. Beatty and A. Y. Jackson, continued to develop and to urge him into new areas. He was equally attracted by the closed intimate nooks and the great open expanses of water and sky. In the large dramatic productions of nature, MacDonald assures man a place, never greater than nature but never at the mercy of nature. In this way MacDonald establishes a measure for his distances and for the dramatic action. In paintings such as *The Lonely North* (No. 12), *March Evening, Northland* (No. 15), *The Elements* (No. 24) and *Wild Ducks* (No. 27) MacDonald appears to be seeking the means with which to convey that compelling aspect of nature which he found so completely expressed in the works of Henry Thoreau. The evolution of his theme is closely related to MacDonald's ability to express himself in paint. *Song of the Rapid* (No. 10) of 1913, depicting rapids on the Magnetawan River is in a relatively low colour key and the brush-work is very regular and controlled. The paint surface is an indication of Canadian dependency upon foreign techniques at that time, but the colour and vision show the start of independence. Gradually with expanding views the tight brush-work gave way to more spontaneous movement and the dry-textured paint was replaced by fatter, more pliable pigment.

MacDonald with various friends, notably Lawren Harris and A. Y. Jackson, made three successive trips to the District of Algoma in 1918, 1919 and 1920. Each trip was made in the autumn when the foliage offered the greatest variety of colour, and when the angle of the light was such as to distinctly reveal the contours of the landscape. From each of those trips MacDonald brought back many sketches, from which he developed his large canvases during the winter months. Some of those sketches were mere notes, while others were complete finished little pictures. However, by far the larger number were free expressions of the artist's spontaneous response to the colours and forms, to the light and movement he saw. Only a few of the sketches are dated or indicate location, making it difficult to determine the pattern of development of MacDonald's interests. The finished large canvases do show a distinct development starting with restricted closed space in 1919, to the great open panorama in 1921.

In 1919 MacDonald developed four large compositions from the sketches he brought back from Algoma in September 1918. Of the four, three represent closed or restricted views of ponds and waterfalls—*The Beaver Dam* (No. 29), *The Little Fall* (No. 30) and *Leaves in the Brook* (No. 31). In each case the composition is simple with a dominant clear horizontal line, provided by the edge of a pond or the base of a waterfall. In the foreground, the gentle curve or diagonal of the beaver dam or white water softens the impact of the essentially horizontal composition. A tendency to organize space in planes parallel to the picture surface with limited use of diagonals was always a characteristic of MacDonald. This has already been noted in connection with *Tracks and Traffic* (No. 9) and *The Tangled Garden* (No. 21) but it also is evident in these more intimate compositions of Algoma and becomes very marked in the later Algoma paintings such as *Forest Wilderness* (No. 36).

From the sketches of the following year MacDonald again immediately developed only four paintings, the most ambitious of which dealt with a large and imposing view.

In *Falls, Montreal River* (No. 32), the distant view of tree-covered hills and long rapids and river (now completely destroyed by modern development) shows MacDonald's true sensitivity to light and his ability to handle apparently empty areas.

Algoma Waterfall (No. 33) relates to the closed, intimate views such as *The Little Fall* (No. 30) of the previous year but the general trend to more open and majestic space is evident. Some stylization of forms is introduced into the foreground which is a reminder of MacDonald's training as a designer.

The paintings of 1921 reveal the truth of A. Y. Jackson's statement quoted earlier. The great panorama dominates and yet the physical features of the landscape do not concern MacDonald as much as does the character of the whole—sky, land, water and light. In his lecture on the *Relation of Painting to Poetry* . . . in 1929, already referred to, MacDonald stated, "A picture is not the reflection of a thing seen but a compound of feelings aroused in the artist by the things seen, resulting according to his skill in a more concentrated impression than the natural objects can give".

The richness of colour first noted in 1916 in *The Tangled Garden* (No. 21) developed in the Algoma period giving warmth and softening the remoteness of the scenes. In *The Solemn Land* (No. 34), *Autumn in Algoma* (No. 35) and *Forest Wilderness* (No. 36) simple masses of colour, given life and texture by lively brush-work, and long simple lines create a sense of space and distance, the colour transforming what otherwise would be an atmosphere of emptiness to one of magnificent solitude. Repetition of forms and brush-work also contribute to the solitude.

In the autumn of 1921 MacDonald joined the teaching staff of the Ontario College of Art. The impact of this change did not become evident for a year as he continued to work on his Algoma sketches. *October Shower Gleam* (No. 38) combines the solemnity and grandeur of the panorama pictures of the previous year with the intimacy of the first Algoma paintings. The balance of stylization and realism, of masses and colour and paint texture convey the character and drama of the landscape. MacDonald always remained sensitive to the elements of design within natural forms, and did not hesitate to simplify or stylize in the interest of over-all organization. As he became more concerned with the grand scheme of nature in Algoma, he relied increasingly upon the basic elements of design he found in nature. Repetition of shapes and stylization became important in his paintings. These elements, but particularly the stylization that was noted in *Algoma Waterfall* (No. 33), and is an important element in *October Shower Gleam* (No. 38), reaches a climax in *Mist Fantasy* (No. 39). Reflected shadows and long ribbons of mist lend themselves to stylization, particularly to that of *Art Nouveau* where line and space create elusive forms. In *Mist Fantasy* by placing the emphasis clearly on the design within nature and by his use of stylization, MacDonald moves toward the abstract tendencies of modern painting. Possibly he recognized this and having little sympathy with the "modernists" as he called them, he deliberately moved away again. The Algoma paintings of 1922 brought to an end the first, and major, portion of MacDonald's artistic career.

From 1922 until his death in 1932, MacDonald placed his main emphasis on the basic, monumental structure of nature, which gave further expression to his early interest in design. This aspect of nature had been hinted at in 1913 in *The Lonely North* (No. 12) and was more clearly expressed in *The Solemn Land* (No. 34) and other Algoma panorama landscapes. After 1923 it dominated his painting. In Nova Scotia and the Rocky Mountains he found starker subject matter, in which the structural patterns were less obscured by detail and colour.

On the Atlantic coast of Nova Scotia in 1922, MacDonald concentrated in his sketches on the long lines of the horizon

repeated in the shore and the waves. In keeping with the simplicity of his subject and the subdued grey-blue of the sky and the sea, he restrained his handling. The simplicity of nature's design without the distractions of brilliant colour and lively brush-work was revealed. Only a few paintings were developed from the sketches of Nova Scotia, but the same simplicity and subdued brush work of the finished paintings is in the sketches. Normally MacDonald's sketches are much livelier and more spontaneous than his large paintings.

Nova Scotia was a disciplinary rather than a full artistic experience for MacDonald, turning his mind to new problems of discernment and expression. When he went to Lake O'Hara in the Rocky Mountains in 1924, he encountered a still greater challenge to his abilities as a designer and creative painter.

The massive forms of the mountains create a psychological atmosphere from which few can escape and which fewer can define. MacDonald studied the mountains, their variations and their moods for seven years until his death in 1932. His study was never completed and for the painter the problem of the mountains was never solved.

Usually in the mountain sketches the paint is fluid and vigorously applied, conveying both the physical structure and the character of the mountains. In these MacDonald did not harshly discipline his initial responses and the underlying design of the mountain forms was expressed through brush-work. In the large canvases developed during the winter from these sketches, the discipline noted in the Nova Scotia paintings prevails. Through monumental design, flat paint surfaces which reveal the texture of the canvas beneath, and restricted greyed colour, MacDonald tried to suggest the physical and emotional impact of the mountains. The handling of clouds, space and light, pictorially comes into opposition with the great static forms of the mountains. For MacDonald the subject seemed to defy conventional three-dimension form and to insist upon the fourth dimension, time, at the expense of all else. The paintings frequently reflect his struggle with these contradictions but the harmony present in nature and often caught in the sketches is lost through his effort to bring within the bounds of formal design the total impact of nature's immensity. With two canvases, *Goat Range*, *Rocky Mountains* (No. 46) and *Mountain Snowfall* (No. 47), painted in the year of his death, MacDonald achieved a new relation between the formality of the mountains and composition; and the informality of the detail of snowflakes and brush-work which separates these paintings from his previous mountain canvases. For MacDonald the appropriate form of expression may have lain within that relationship which he had only begun to explore.

In the paintings of the Rocky Mountains, MacDonald continued to pursue the expression of his inherent desire to discover, to analyse, and to interpret the nature and character of the Canadian landscape. In 1930 he observed "Art is the successful communication of a valuable experience".[9]

NANCY E. ROBERTSON

NOTES

1. *Report of Sir Charles Tupper, Executive Commissioner on the Canadian Section of the Colonial and Indian Exhibition at South Kensington, 1886*, Sessional Paper No. 12 A, 1887, 61-68.
2. On the occasion of receipt of Housser's *A Canadian Art Movement, The Story of the Group of Seven*, Toronto, Macmillan of Canada, 1926.
3. *Hamilton Spectator*, September 6, 1887.
4. National Gallery of Canada *Information Form* completed by the artist, n.d.
5. J. E. H. MacDonald personal account book.
6. Jackson 1957.
7. Harris, Collection of The Art Gallery of Toronto; MacDonald, see this exhibition No. 51.
8. MacDonald Lecture Notes "Scandinavian Art", April 17, 1931: see also *Bibliography* Harris 1964.
9. MacDonald Lecture Notes, November 14, 1930.

CHRONOLOGY, J. E. H. MacDONALD, R.C.A.

1873 May 12, born at Durham, England.

1887 April, came to Canada with his parents and settled at Hamilton, Ontario.

1887-88 Attended Hamilton Art School night classes under John Ireland and Arthur Heming.

c. 1889 Moved to Toronto with parents.

Joined Toronto Lithography Company as an apprentice.

c. 1893 Began to attend Central Ontario School of Art and Design night and Saturday afternoon classes under G. A. Reid and Wm. Cruikshank.

c. 1895 Joined Grip Limited, Design Department.

1896 Visited Kentville, Nova Scotia.

1898 Visited Rockingham, Nova Scotia.

1899 Married Harriet Joan Levis.

1901 or 2 Painted near Bronte.

1902 or 3 Became a member of The Toronto Art Students' League.

1903 In December, took first trip to England to work for Carlton Studios.

1904 Returned to Canada briefly, took his wife and child to England.

1907 Returned to Canada and rejoined Grip Limited.

1908 Exhibited paintings for the first time—O.S.A. in February, in August at the C.N.E. From this time on exhibited regularly with O.S.A. and at C.N.E.

1909 Sketching trip to Magnetawan River at Burks Falls and to Lake Cecebe.

Elected to O.S.A.

1910 First visit to Dr. James MacCallum's island, West Wind, in Georgian Bay. Until 1917 made annual visits to the island.

Exhibited with R.C.A. for the first time.

1911 Left Grip Limited to devote himself entirely to painting.

In February elected member of Arts and Letters Club.

1912 Elected A.R.C.A., Diploma issued following January.

Sketching trip to Magnetawan River at Burks Falls.

1913 January, went to Buffalo with Lawren Harris to see the *Scandinavian Exhibition.*

February 12 wrote lengthy poem on Captain Scott—inspired by a newspaper article. Poem not published.

End of April went to Mattawa and then to the Laurentians with Harris.

Moved to Thornhill in the summer.

1914 March—first visit to Algonquin Park, with J. W. Beatty to visit A. Y. Jackson.

Used wood panels under influence of Jackson.

Moved to newly completed Studio Building. Original occupants were J. W. Beatty, Lawren Harris, Arthur Heming, A. Y. Jackson, J. E. H. MacDonald, Tom Thomson and Curtis Williamson.

1915 Visited Cascades on Gatineau River.

In the Autumn, visited Minden with Lawren Harris.

1916

1917 Moved to York Mills (Hoggs Hollow) by the mill on the Don River.

Suffered a physical collapse.

Became closely associated with Professor Barker Fairley and with his encouragement began writing poetry seriously.

Tom Thomson drowned in Canoe Lake, Algonquin Park.

1918 September—the first of the box-car trips to Algoma organized by Lawren Harris.

The party consisted of Harris, Frank H. Johnston, Dr. James MacCallum and J. E. H. MacDonald. Three stops were made during the trip; the first and most northerly at Canyon, 113 miles north of Sault Ste. Marie, the second at Hubert and the third at Batchewana.

1919 In the Autumn went on second box-car trip to Algoma with Harris, Jackson and Johnston.

1920 Group of Seven organized—"a friendly alliance for defence" (J. E. H. MacDonald Lecture Notes of January 21, 1930 state: "Date of birth of Group of Seven, 1919—11 years ago.").

Third trip to Algoma with the same party as the previous year—rented a cottage on Mongoose Lake.

1921 Joined staff of Ontario College of Art as Instructor in Decorative and Commercial Design.

1922 July—went to Nova Scotia in vicinity of Petite Rivière.

1923 In February joined the Board of Editors of the *Canadian Forum* as art editor.

Prepared sketches for ceiling painting of St. Anne's Church, Toronto.

Sketched near Coboconk with Fred Haines. Coboconk and Georgian Bay were areas to which he made frequent short trips throughout his life.

1924 August—first of seven trips to the Rocky Mountains—Banff, Lake Louise area.

1925 August—went to the Rockies.

1926 August—went to the Rockies.

1927 Became head of the Department of Graphic and Commercial Art at the Ontario College of Art and a member of the "Staff Executive".

August—made trip to the Rockies.

1928 Became acting principal of the Ontario College of Art and continued as head of Department of Graphic and Commercial Art.

August—visited the Rockies.

Visited New York City for the first time with Martin Baldwin in connection with decorations and materials for the Claridge Apartments.

Designed decoration for foyer of the Claridge Apartments at Avenue Road and Clarendon Avenue.

1929 Succeeded G. A. Reid as principal of the Ontario College of Art, remained head, Department of Graphic and Commercial Art, positions he held until his death.

August—visited the Rockies.

Designed the mosaic decorations for the Concourse Building, Adelaide Street West.

1930 August—last trip to the Rockies.

1931 In September, sketching trip to McGregor Bay.

In November, elected R.C.A. at Annual Meeting.

Suffered first stroke.

November 1931 to April 1932 visited Barbados following illness.

1932 November 22, second stroke.

November 26, died at his home.

1. WINTER MOONLIGHT

oil on academy board, 8 x 5¾

signed and dated lower left:

J. E. H. MacDonald '08

Exhibitions:
O.S.A. 1908, No. 80.

Collection:
Thoreau MacDonald, Esq.

CATALOGUE

the dimensions are in inches, Height precedes Width

2. EVENING IN THE BUSH

oil on canvas, 28 x 20

signed and dated lower right:

J. E. H. MacDonald '09

North of High Park, Toronto.

References:
Hunter 1940, 47.

Exhibitions:
C.N.E. 1909, No. 439.

Collection:
Thoreau MacDonald, Esq.

3. WIND, RAIN, SUNSHINE—OCTOBER

oil on canvas, 16 x 20

signed and dated lower left:

J. E. H. MacDonald '10

A related sketch (No. 48) is in the collection of Mrs. A. Crawford Kenny.

References:
Hunter 1940, 47.

Exhibitions:
O.S.A. 1910, No. 90, Illus.

Collection:
The Rev. P. G. McCready.

4. OCTOBER AFTERNOON, HOWARD POND

oil on canvas, 24 x 18

signed and dated lower left:

J. E. H. MacDonald '10

Also known as *By the Lake, October Afternoon*, and *October on Howard Pond*. Howard Pond, Toronto, is now generally known as Grenadier Pond and is bounded on the north and east by High Park.

References:
Hunter 1940, 47.

Exhibitions:
C.N.E. 1910, No. 142;
O.S.A. 1910, No. 88;
R.C.A. 1910, No. 128;
Liverpool 1910, No. 70;
London 1910, No. 72;
Winnipeg, W.G.A. 1921, No. 101;
Montreal, Dominion 1947, No. 2.

Ex Collections:
Thoreau MacDonald.

Collection:
Dr. and Mrs. B. Schachter.

5. A MARCH EVENING

oil on canvas, 18 x 20

signed and dated lower right:

J. E. MacDonald '11

In the neighbourhood of High Park, Toronto.

References:
Hunter 1940, 47, Pl. 1;
Notes on Pictures at the O.S.A. Exhibition, 1911.

Exhibitions:
O.S.A. 1911, No. 128.

Ex Collections:
Thoreau MacDonald.

Collection:
Mr. and Mrs. R. MacDonald.

6. BY THE RIVER, EARLY SPRING

oil on canvas, 20 x 28

signed and dated lower right:

J. E. H. MacDonald '11

The Humber River. A related sketch is in the collection of The Art Gallery of Hamilton.

References:
Hunter 1940, 47;
Notes on Pictures at the O.S.A. Exhibition, 1911;
Farmer's Magazine, I, No. 7 (May 1911), 58, Illus.

Exhibitions:
O.S.A. 1911, No. 127, Illus.;
Hamilton, A.G.H. 1957, No. 3.

Collection:
Hamilton Teachers' College.

7. MORNING SHADOWS

oil on canvas, 28 x 36

signed and dated lower right:

J. E. H. MacDonald '12

References:
Hunter 1940, 48.

Exhibitions:
O.S.A. 1912, No. 127.

Collection:
Ontario Department of Public Works.

8. EARLY EVENING, WINTER

oil on canvas, 33 x 28

signed and dated lower left:

J. E. H. MacDonald '12

References:
Studio, LVII, No. 237 (December 1912), 249;
Robson 1937, 6;
Hunter 1940, 48.

Exhibitions:
C.N.E. 1912, No. 315;
O.S.A. 1912, No. 128;
Ottawa, N.G.C., MacDonald 1933, No. 9;
Toronto, A.G.T., MacDonald 1933, No. 148.

Collection:
The Art Gallery of Toronto,
Canadian National Exhibition Loan, 1912.

9. TRACKS AND TRAFFIC

oil on canvas, 28 x 40

signed and dated lower right: *J. E. H. MacDonald. '12*

A view of the railway yards and gas storage tank on the Toronto lake front immediately west of Bathurst Street. This area is now completely changed. A related sketch (No. 50) is in the collection of Mr. R. A. Laidlaw.

References: *Studio*, LVII, No. 237 (December 1912), 249;
Housser 1926, 47;
Robson 1937, 12, Pl. I;
A.G.T., *Annual Report* 1938;
Hunter 1940, 12, 13-14, 47, Pl. 2;
Buchanan 1945, Pl. 30;
Buchanan 1950, 35.

Exhibitions: C.N.E. 1912, No. 314, Illus.;
O.S.A. 1912, No. 123, Illus.;
Winnipeg, W.G.A. 1912, No. 100;
Toronto, A.G.T. 1922, No. 116;
Ottawa, N.G.C., MacDonald 1933, No. 40;
Toronto, Mellors 1937, No. 72;
Albany 1946, No. 47;
Windsor, W.A.G. 1948, No. 19;
Hamilton, A.G.H. 1957, No. 14.

Ex Collections: Thoreau MacDonald;
Mellors-Laing Galleries.

Collection: The Art Gallery of Toronto, Gift of Walter C. Laidlaw, 1937.

10. SONG OF THE RAPID

oil on canvas, 20 x 28

signed and dated lower left:

J. E. H. MacDonald '13

The Magnetawan River, near Burks Falls. A companion picture to *A Rapid in the North* (No. 11) in the collection of Mr. Thoreau MacDonald.

References:
Hunter 1940, 15, 48 (confused with *A Rapid in the North*).

Exhibitions:
O.S.A. 1913, No. 63;
Ottawa, N.G.C., Group of Seven 1936, No. 164 (as *Rapids*).

Ex Collections:
R. A. Laidlaw.

Collection:
Mrs. Brooke Claxton.

11. A RAPID IN THE NORTH

oil on canvas, 20 x 28

signed and dated lower right:

J. E. H. MacDonald '13

Thomson's Rapids on the Magnetawan River near Burks Falls. A companion picture to *Song of the Rapid* (No. 10). A related sketch (No. 53) is in the collection of Mr. and Mrs. Alan Wood.

References:
Hunter 1940, 15, 48 (confused with *Song of the Rapid*).

Collection:
Thoreau MacDonald, Esq.

This painting will be shown only in Toronto.

12. THE LONELY NORTH

oil on canvas, 30 x 40

signed and dated lower right:

J. E. H. MacDonald '13

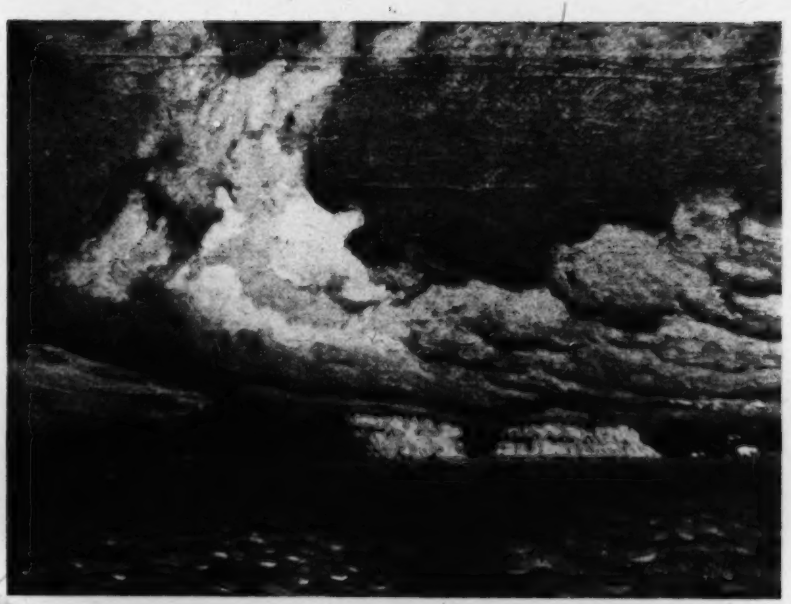
Go Home Lake, Georgian Bay.

References:
Studio, LXI, No. 250 (February 1914), 82;
Canadian Magazine, XLV, No. 1 (May 1915), 73, Illus.;
Hunter 1940, 15, 48, Pl. 3;
Thoreau MacDonald 1944, Illus. 24, (1962, Illus. 23).

Exhibitions:
O.S.A. 1913, No. 60, Illus.;
R.C.A. 1913, No. 180;
Toronto, A.G.T. 1914, No. 40;
Winnipeg, W.G.A. 1914, No. 77.

Ex Collections:
Mrs. H. C. McVicar;
Mrs. Mabel G. Wilkinson.

Collection:
Mrs. David R. Stratford.



13. LOG PICKERS

oil on canvas, 16 x 20¼

signed and dated lower left:

J. E. H. MacDonald '13

Go Home Bay, Georgian Bay.

References:
Hunter 1940, 49.

Exhibitions:
Hamilton, A.G.H. 1957, No. 36A.

Ex Collections:
Thoreau MacDonald

Collection:
London Public Library and Art Museum.

14. WINTER SUNSHINE

oil on canvas, 20 x 30

signed lower left:

J. E. H. MacDonald

A pencil sketch on a page of a diary, dated *March Monday 23 1914*, is for this picture, and is in the collection of The Art Gallery of Hamilton.

References:
Hunter 1940, 50;
The Art Gallery News, Hamilton, IV, No. 4 (June 1953).

Exhibitions:
O.S.A. 1915, No. 87;
Toronto, A.G.T., Group of Seven 1922, No. 15;
Toronto, A.G.T. 1926, No. 38;
Ottawa, N.G.C., MacDonald 1933, No. 35;
Toronto, A.G.T., MacDonald 1933, No. 141;
Hamilton, A.G.H. 1957, No. 2.

Ex Collections:
Thoreau MacDonald; Laing Galleries; Private Collection.

Collection:
The Art Gallery of Hamilton.

15. MARCH EVENING, NORTHLAND

oil on canvas, 29½ x 39¾

signed and dated lower right:

J. E. H. MacDonald '14

Painted after a visit to Algonquin Park with J. W. Beatty.

References:
Hunter 1940, 16, 49, Pl. 5;
Colgate 1943, 90, Illus.;
N.G.C., *Catalogue* 1960, 189.

Exhibitions:
R.C.A. 1914, No. 131;
C.N.E. 1915, No. 208;
R.C.A. 1915, No. 135;
Hamilton, A.G.H. 1957, No. 31;
London, Ont., L.P.L. 1961.

Collection:
The National Gallery of Canada.

16. MOONLIGHT, ALGONQUIN PARK

oil on canvas, 12 x 16

The brush-work and *Chronology* indicate the picture was painted in 1914.

References:
Hunter 1940, 49.

Collection:
Thoreau MacDonald, Esq.

17. FIELDS, EARLY SPRING MORNING

oil on canvas, 28¼ x 36⅛

signed and dated lower left:

J. E. H. MacDonald '14

A related sketch (No. 59) is in the collection of The Montreal Museum of Fine Arts.

References:
Hunter 1940, 49.

Exhibitions:
C.N.E. 1914, No. 296;
O.S.A. 1914, No. 103;
R.C.A. 1915, No. 136;
Montreal, Dominion 1947, No. 11.

Ex Collections:
Mellors-Laing Galleries.

Collection:
The Montreal Museum of Fine Arts, Purchased 1960, Horsley and Annie Townsend Bequest.

18. LAURENTIAN HILLSIDE, OCTOBER

oil on canvas, 30 x 40

signed and dated lower right: *J. E. H. MacDonald '14*

Near St. Jovite, Quebec.

References: Housser 1926, 91;
Hunter 1940, 50.

Exhibitions: R.C.A. 1914, No. 132;
Toronto, Mellors 1939, No. 4 (with measurements as 30 x 30);
Montreal, Dominion 1947, No. 13.

Ex Collections: Mellors-Laing Galleries;
Mr. West, Qualicum, B.C.;
Sold at auction, Victoria, B.C., July 1964.

Collection: Rowland Webb, Esq., F.R.S.A.I.

19. EVENING THORNHILL

oil on board, 28½ x 36½

signed lower left: *JM*

Hunter dates this picture 1922-25 but the brushwork and the existence of related pencil drawings in a sketch-book used by MacDonald between 1914 and 1920 suggest an earlier date. As the subject is connected with the house in Thornhill owned by Eugene Beaupré and occupied by MacDonald for about twelve months in 1913-14, the pencil sketches probably date from 1914. In the light of this evidence, Thoreau MacDonald now dates the picture probably 1914-15 and certainly not later than 1917. The sketch-book with related pencil drawings is in the collection of Mr. and Mrs. Percy Waxer.

References:
Hunter 1940, 55.

Exhibitions:
Montreal, Dominion 1947, No. 30.

Ex Collections:
Thoreau MacDonald;
Dominion Galleries.

Collection:
Beaverbrook Art Gallery.

20. SNOW-BOUND

oil on canvas, 19½ x 29½

signed and dated lower right:

J. E. H. MacDonald '15

References:
Housser 1926, 99;
Hunter 1940, 50;
Colgate 1943, 100;
Canadian Art IV, No. 3 (May 1947), 102, Illus.;
N.G.C., *Catalogue* 1960, 189, Illus.;
Canadian Art, XIX, No. 6 (November/December 1962), 428, Illus.

Exhibitions:
O.S.A. 1915, No. 86.

Collection:
The National Gallery of Canada.

21. THE TANGLED GARDEN

oil on board, 48 x 60

signed and dated lower left: *J. E. H. MacDonald '16*

The Tangled Garden, *Pumpkins and a Pump* (No. 22) and *Asters and Apples* in the collection of The National Gallery of Canada, depict different segments of the flower garden at the back of the artist's house in Thornhill. A number of sketches of the garden formed a general basis for the paintings but only a few may be definitely related to a specific picture. Sketches related to *The Tangled Garden* are in the collections of The National Gallery of Canada (No. 66), The Art Gallery of Toronto (No. 68), and the McMichael Conservation Collection (No. 67). Two pencil drawings in a sketch-book in the possession of Mr. and Mrs. Percy Waxer are also related.

References: Housser 1926, 106-114, 159, Illus.;
Hammond 1930, 47;
Robson 1932, 138;
Robson 1937, 6, 20, Pl. V;
McInnes 1939, 77;
Hunter 1940, 14, 16-17, 24, 50, Illus. opp. 16;
Shoolman & Slatkin 1942, 693, Illus.;
Colgate 1943, 97, 100;
Buchanan 1945, 16;
McInnes 1950, 56;
N.G.C., *Catalogue* 1960, 193, Illus.;
Hubbard 1963, 93.

Exhibitions: C.N.E. 1916, No. 384;
O.S.A. 1916, No. 88;
R.C.A. 1916, No. 147;
Toronto, A.G.T., Group of Seven 1920, No. 82;
Toronto, A.G.T. 1922, No. 115;
Toronto, A.G.T. 1926, No. 35;
Ottawa, N.G.C., MacDonald 1933, No. 23;
Toronto, A.G.T., MacDonald 1933, No. 116;
Ottawa, N.G.C., Group of Seven 1936, No. 172;
Toronto, Mellors 1937, No. 70;
London, Ont., L.P.L. 1942, No. 46;
Montreal, Dominion 1947, No. 20;
Windsor, W.A.G. 1948, No. 22;
C.N.E. 1949, No. 139;
Vancouver, V.A.G. 1954, No. 56;
Victoria, A.G.G.V. 1955, No. 34;
Hamilton, A.G.H. 1957, No. 30.

Ex Collections: Thoreau MacDonald;
Mellors-Laing Galleries.

Collection: The National Gallery of Canada

SUNFLOWER—*Pencil on white paper.*
From sketch-book in the Collection of Mr. and Mrs. Percy Waxer.

22. PUMPKINS AND A PUMP

oil on board, 21 x 26

signed and dated lower right:

J. E. H. MacDonald '16

A corner of the artist's garden in Thornhill. Also known as *A Sunny Corner*. A related sketch (No. 69) is in the collection of The Art Gallery of Toronto.

References:
Hunter 1940, 51.

Exhibitions:
O.S.A. 1916, No. 91;
Toronto, A.G.T., Group of Seven 1920, No. 83;
Ottawa, N.G.C., MacDonald 1933, No. 37;
Toronto, A.G.T., MacDonald 1933, No. 143;
Montreal, Dominion 1947, No. 21.

Ex Collections:
Mellors-Laing Galleries;
Dominion Gallery.

Collection:
Margery Dallas.

23. AUTUMN COLOUR

oil on board, 21 x 26

signed and dated lower right:

J. E. H. MacDonald '16

The Moon River at the Narrows, Go Home Bay, Georgian Bay. Also known as *Rock and Maple*. A related pencil study is in a sketch-book in the possession of Mr. and Mrs. Percy Waxer.

References:
Housser 1926, 110;
Hunter 1940, 17, 51.

Exhibitions:
O.S.A. 1916, No. 92;
Vancouver, V.A.G. 1932, No. 75;
Toronto, Mellors 1937, No. 51;
Ottawa, N.G.C., Group of Seven 1936, No. 168.

Ex Collections:
Mellors-Laing Galleries.

Collection:
The Right Honourable Vincent Massey, C.H.

THE ELEMENTS *as exhibited in 1916 before repainting.*

24. THE ELEMENTS

oil on board, 28 x 36⅛

signed and dated lower left: *J. E. H. MacDonald '16*

"Jack-knife Island" north of Split Rock near Monument Channel, Georgian Bay. The artist re-painted the sky and water after the O.S.A. exhibition of 1916. A sketch, in the McMichael Conservation Collection, which was done in the Laurentians, is a study for the sky.

References: Housser 1926, 110, 114;
Robson 1937, 6;
Hunter 1940, 10, 16-19, Illus. frontispiece;
Thoreau MacDonald 1944, Illus. 25.

Exhibitions: O.S.A. 1916, No. 89;
Philadelphia 1926, No. 1548;
Toronto, A.G.T., Group of Seven 1926, No. 91;
Ottawa, N.G.C., MacDonald 1933, No. 29;
Toronto, A.G.T., MacDonald 1933, No. 133;
Ottawa, N.G.C., Group of Seven 1936, No. 165;
Hamilton, A.G.H. 1957, No. 60.

Collection: The Art Gallery of Toronto, Gift of Dr. Lorne Pierce, 1958, in memory of Edith Chown Pierce (1890-1954).

25. LAURENTIAN VILLAGE, OCTOBER

oil on canvas, 28½ x 36

signed and dated lower right (in red):

J. E. H. MacDonald '16

Near St. Jovite, Quebec.

References:
Housser 1926, 110;
Hunter 1940, 16, 50;
Harper 1955, 23, Illus.

Exhibitions:
C.N.E. 1916, No. 383;
O.S.A. 1916, No. 89;
R.C.A. 1916, No. 148;
Saint John, N.B. 1920, No. 54;
Toronto, A.G.T., Group of Seven 1920, No. 84.

Collection:
Hart House Permanent Collection.

26. HARVEST EVENING

oil on panel, 30 x 40

signed and dated lower right:

J. E. H. MacDonald '17

Oakwood, near Orillia, Ontario.

References:
Hunter 1940, 51.

Exhibitions:
C.N.E. 1917, No. 182;
O.S.A. 1917, No. 89;
Toronto, Mellors 1937, No. 74;
Toronto, Mellors 1939, No. 5;
Montreal, Dominion 1947, No. 22.

Collection:
Dr. and Mrs. Max Stern, Dominion Gallery.

E R R A T A

p. 29, No. 26 Oakwood is near Lindsay not Orillia as stated.

27. WILD DUCKS

oil on panel, 47½ x 58¾

signed and dated lower right:

J. E. H. MacDonald '17

A related sketch (No. 64) is in the McMichael Conservation Collection and a group of related pencil drawings are in a sketch-book in the possession of Mr. and Mrs. Percy Waxer.

References:
Studio LXVII, No. 267 (May 1919), 149, Illus.;
Robson 1937, 6;
Hunter 1940, 10, 18-19, 51.

Exhibitions:
C.N.E. 1917, No. 181, Illus.;
O.S.A. 1917, No. 88;
R.C.A. 1918, No. 120, Illus.;
Ottawa, N.G.C., MacDonald 1933, No. 39;
Toronto, A.G.T., MacDonald 1933, No. 146;
Ottawa, N.G.C., Group of Seven 1936, No. 166;
Toronto, Mellors 1939, No. 1.

Ex Collections:
Mellors-Laing Galleries.

Collection:
Agnes Etherington Art Centre, Queen's University at Kingston.

28. CATTLE BY THE CREEK

oil on board, 26 x 32

signed and dated lower right:

J. E. H. MacDonald '18

The Gull River, Victoria County. A related sketch (No. 71) is in the collection of Mr. Jennings D. Young.

References:
Canadian Magazine, LII, No. 5 (March 1919), 944, Illus.;
Hunter 1940, 18, 26-27, 51;
Colgate 1943, 100;
Buchanan 1950, 34, 35, Pl. 20;
N.G.C., *Catalogue* 1960, 189, Illus.

Exhibitions:
O.S.A. 1918, No. 111;
Saint John, N.B. 1920, No. 12;
Winnipeg, W.G.A. 1921, No. 70;
Ottawa, N.G.C., MacDonald 1933, No. 2;
Ceylon 1954, No. 22.

Collection:
The National Gallery of Canada.

29. THE BEAVER DAM

oil on canvas, 31 x 34

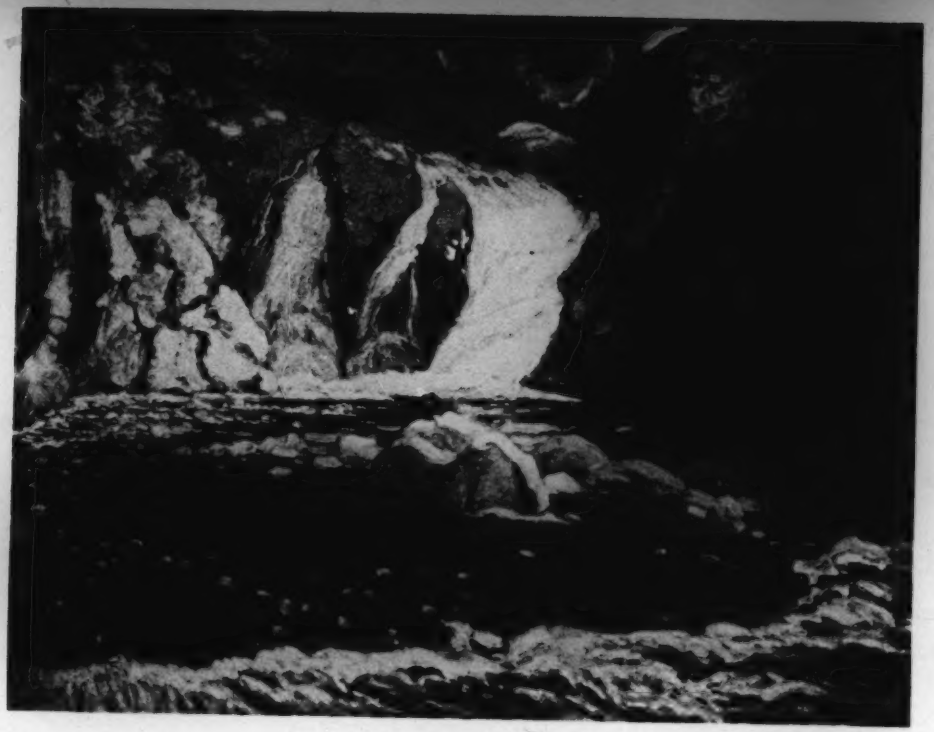
signed and dated lower left: *J. E. H. MacDonald '19*

Mongoose Lake, Algoma. Related sketches (Nos. 73 and 72) are in the collections of The National Gallery of Canada and The Faculty Club, University of Toronto.

References: *International Studio*, LXX, No. 278 (May 1920), 79;
Housser 1926, 211;
Robson 1932, 136-138, Illus.;
Robson 1937, 7, 16, Pl. III;
Hunter 1940, 24, 52, Pl. 6.

Exhibitions: C.N.E. 1920, No. 350, Illus.;
Toronto, A.G.T., Group of Seven 1920, No. 87;
Buffalo 1921, No. 26;
London 1924, No. 147;
Toronto, A.G.T. 1926, No. 33;
Paris 1927, No. 126;
Ottawa, N.G.C., MacDonald 1933, No. 7;
Toronto, A.G.T., MacDonald 1933, No. 123;
Ottawa, N.G.C., Group of Seven 1936, No. 153;
Toronto, Mellors 1937, No. 1;
London, Ont., L.P.L. 1942, No. 47;
Victoria, A.G.G.V. 1955, No. 32;
Hamilton, A.G.H. 1957, No. 15;
Chautauqua 1963.

Collection: The Art Gallery of Toronto, Gift from the Reuben and Kate Leonard Canadian Fund, 1926.



30. THE LITTLE FALL

oil on canvas, 28 x 36

signed and dated lower right: *J. E. H. MacDonald '19*

As the first trip to Algoma was in September 1918, the picture must have been painted in October-November in order to have been included in the Exhibition *Algoma Sketches and Pictures* . . . which opened at The Art Gallery of Toronto in December 1918.

A related sketch (No. 75) is in the collection of The Art Gallery of Toronto.

References: Hunter 1940, 24, 52.

Exhibitions: Toronto, A.G.T. 1918, No. 37;
C.N.E. 1919, No. 112;
O.S.A. 1919, No. 139;
Saint John, N.B. 1920, No. 52;
Toronto, A.G.T., Group of Seven 1920, No. 86;
Buffalo 1921, No. 22;
Ottawa, N.G.C., MacDonald 1933, No. 14;
Toronto, A.G.T., MacDonald 1933, No. 114;
Ottawa, N.G.C., Group of Seven 1936, No. 159;
Toronto, Mellors 1937, No. 16;
Hamilton, A.G.H. 1957, No. 36;
London, Ont., L.P.L. 1961;
Stratford, Ont. 1963.

Ex Collections: F. B. Housser;
Mrs. Yvonne McKague Housser.

Collection: London Public Library and Art Museum, F. B. Housser Memorial Collection.

31. LEAVES IN THE BROOK

oil on canvas, 21 x 26

signed and dated lower left: *J. E. H. MacDonald '19*

A related sketch (No. 78) is in the McMichael Conservation Collection. Also known as *Falling Leaves*.

References: Robson 1937, 24, Pl. VII;
Hunter 1940, 24, 52;
Buchanan 1945, 16, Pl. 35;
Buchanan 1950, 35;
Hubbard 1963, 88, Pl. 149.

Exhibitions: R.C.A. 1920, No. 165;
Toronto, A.G.T., Group of Seven 1931, No. 111;
Ottawa, N.G.C. Annual 1932, No. 166;
New York, Roerich 1932, No. 38;
Ottawa, N.G.C., MacDonald 1933, No. 20;
Toronto, A.G.T., MacDonald 1933, No. 149;
Ottawa, N.G.C., Group of Seven 1936, No. 160;
Toronto, Mellors 1937, No. 42;
Boston 1949, No. 52;
Toronto, A.G.T. 1949, No. 57;
Ottawa, N.G.C. 1953, No. 42.

Ex Collections: Dr. Arnold D. Mason

Collection: McMichael Conservation Collection.

32. FALLS, MONTREAL RIVER

oil on canvas, 48 x 60

signed and dated lower right: *J. E. H. MacDonald '20*

A related sketch is at Wymilwood, Victoria University, Toronto. Also known as *Falls on the Montreal River, Algoma.*

References: Hunter 1940, 25, 52.

Exhibitions: O.S.A. 1920, No. 90;
R.C.A. 1920, No. 163;
Ottawa, N.G.C., MacDonald 1933, No. 10;
Toronto, A.G.T., MacDonald 1933, No. 117;
Ottawa, N.G.C., Group of Seven 1936, No. 155, Illus.;
Hamilton, A.G.H. 1957, No. 15.

Ex Collections: Thoreau MacDonald.

Collection: The Art Gallery of Toronto, Purchase, 1933

FALLS, MONTREAL RIVER–*Photographed under the supervision of J. E. H. MacDonald in 1920.*

33. ALGOMA WATERFALL

oil on canvas, 30 x 35

signed and dated lower right: *J. E. H. MacDonald/20*

Also known as *Agawa Waterfall.*

References: Hunter 1940, 25, 52;
Thoreau MacDonald 1962, 28, Illus.

Exhibitions: Toronto, A.G.T., Group of Seven 1922, No. 18;
Toronto, A.G.T., Group of Seven 1931, No. 110;
Ottawa, N.G.C., MacDonald 1933, No. 25;
Toronto, A.G.T., MacDonald 1933, No. 119;
Ottawa, N.G.C., Group of Seven 1936, No. 169;
Toronto, Mellors 1939, No. 11.

Ex Collections: Mellors-Laing Galleries.

Collection: R. S. McLaughlin, Esq.

34. THE SOLEMN LAND

oil on canvas, 48 x 60

signed and dated lower left: *J. E. H. MacDonald '21*

The Montreal River. Related sketches are in the collection of Mr. S. C. Torno of Toronto and Vancouver (No. 83) and the collection of The Art Gallery of Toronto (No. 82).

References: *Canadian Magazine*, LXIII, No. 3 (July 1924), 135, Illus.;
MacTavish 1925, Illus. opp. 158;
N.G.C., *Press Comments* 1924, 14;
Housser 1926, 152, 160-161, Illus.;
Brown 1927, 186, Illus.;
Robson 1932, 138, Illus.;
Lismer 1933;
Art Digest, VII, No. 12 (March 15, 1933), 5, Illus.;
Robson 1937, 7, 18, Pl. IV;
Hunter 1940, 26, 53, Pl. 8;
McInnes 1940, 26, Illus.;
Shoolman & Slatkin 1942, 694, Pl. 711;
Colgate 1943, 97, 100;
McRae 1944, 51, Illus.;
Buchanan 1945, 11, 18, Pl. 34;
Buchanan 1946, 148, Illus.;
Lambert 1947, 132-134, Illus.;
N.G.C., *Catalogue* 1960, 190, Illus.;
Vie des Arts, No. 26 (Spring 1962), 34, Illus.;
Hubbard 1963, 93, Pl. 158;
Lismer, *Pictorial Study*.

Exhibitions: O.S.A. 1921, No. 107, Illus.;
London 1924, No. 145, Illus.;
Philadelphia 1926, No. 1567, Illus.;
Toronto, A.G.T., Group of Seven 1926, No. 90;
Paris 1927, No. 127;
R.C.A. 1927, No. 135;
Ottawa, N.G.C., MacDonald 1933, No. 3;
Toronto, A.G.T., MacDonald 1933, No. 129;
Ottawa, N.G.C., Group of Seven 1936, No. 151;
London, Ont., L.P.L. 1942, No. 45;
Hamilton, A.G.H. 1953, No. 35;
Vancouver, V.A.G. 1954, No. 57, Illus.;
Hamilton, A.G.H. 1957, No. 26;
Victoria, A.G.G.V. 1958, No. 13, Illus.

Collection: The National Gallery of Canada.

THE MONTREAL RIVER—*Photographed under the supervision of J. E. H. MacDonald in 1920.*

35. AUTUMN IN ALGOMA

oil on canvas, 47½ x 59½

signed and dated lower right: *J. E. H. MacDonald '21*

Also known as *Fall of the Leaf*.

References: Robson 1937, No. 7;
Hunter 1940, 26, 54, Pl. 13;
Colgate 1943, 100;
Buchanan 1945, Pl. 33;
Buchanan 1950, 34, Pl. III;
N.G.C., *Portfolio* 1950;
N.G.C., *Catalogue* 1960, 192, Illus.;
Hubbard 1963, 93, Illus.;
F. M. Brown 1964, Illus.

Exhibitions: O.S.A. 1922, No. 110, Illus.;
Worcester, Mass. 1924, No. 17;
Calgary 1929, No. 102;
R.C.A. 1931, No. 173;
Ottawa, N.G.C., Annual 1932, No. 167;
New York, Roerich 1932, No. 40;
Ottawa, N.G.C., MacDonald 1933, No. 6;
Toronto, A.G.T., MacDonald 1933, No. 131;
Ottawa, N.G.C., Group of Seven 1936, No. 152, Illus.;
London 1938, No. 145;
Yale 1944;
Washington 1950, No. 50;
Vancouver, V.A.G. 1954, No. 68, Illus.

Collection: The National Gallery of Canada.

36. FOREST WILDERNESS

oil on canvas, 48 x 60

signed and dated lower left:

J. E. H. MacDonald/21

Also known as *Algoma Hills*.

References:
Hunter 1940, 26, 53.

Exhibitions:
C.N.E. 1921, No. 205;
Toronto, A.G.T., Group of Seven 1921, No. 56;
Toronto, A.G.T., Group of Seven 1931, No. 109;
Ottawa, N.G.C., MacDonald 1933, No. 24;
Toronto, A.G.T., MacDonald 1933, No. 118;
Ottawa, N.G.C., Group of Seven 1936, No. 171;
Toronto, Mellors 1937, No. 71.

Ex Collections:
Mellors-Laing Galleries.

Collection:
R. S. McLaughlin, Esq.

37. THE LAKE, OCTOBER EVENING

oil on canvas, 21 x 26

signed lower right:

J. E. H. MacDonald, A.R.C.A.

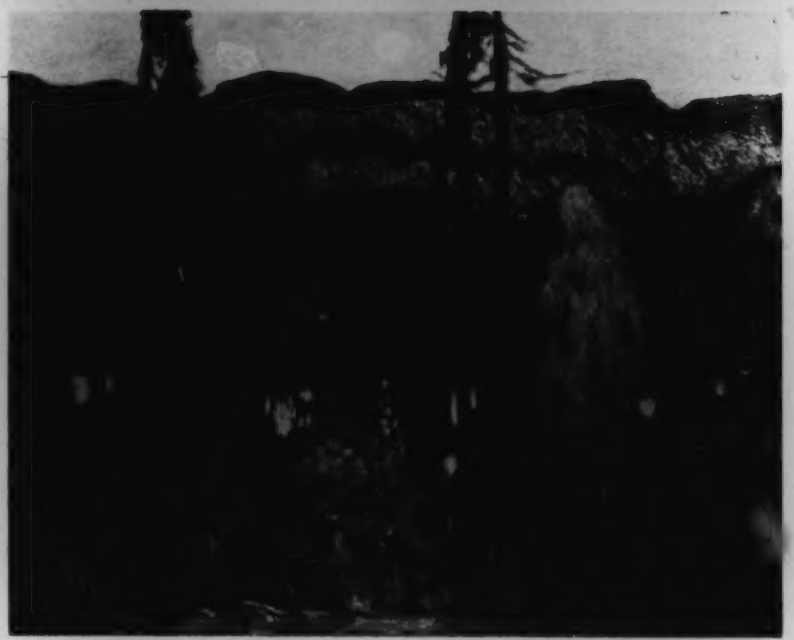
Also known as *Algoma Lake, Evening*.

References:
Hunter 1940, 25, 36, 533.

Exhibitions:
Toronto, A.G.T., Group of Seven 1921, No. 59;
Philadelphia 1926, No. 1568;
Toronto, A.G.T., Group of Seven 1926, No. 93;
Ottawa, N.G.C., Annual 1927, No. 143;
Ottawa, N.G.C., MacDonald 1933, No. 21;
Toronto, Mellors 1937, No. 55;
Boston 1949, No. 51;
Toronto, A.G.T. 1949, No. 56;
Washington 1950, No. 51;
Ottawa, N.G.C., McLean 1952;
Ottawa, N.G.C. 1953, No. 41.

Ex Collections:
J. S. McLean.

Collection:
Mrs. J. S. McLean.



38. OCTOBER SHOWER GLEAM

oil on canvas, 42 x 48

signed and dated lower left: *J. E. H. MacDonald '22*

A related sketch (No. 89) is in the collection of Mrs. H. O. McCurry.

References: Hunter 1940, 26, 53;
Buchanan 1950, 34, Pl. 21;
Harper 1955, 29.

Exhibitions: C.N.E. 1922, No. 274;
R.C.A. 1922, No. 136;
Toronto, A.G.T., Group of Seven 1922, No. 12;
Worcester, Mass. 1924, No. 20;
London 1925, p. 16;
Paris 1927, No. 125;
Calgary 1929, No. 103;
St. Louis 1930, No. 38;
Ottawa, N.G.C., Group of Seven 1936, No. 158;
San Francisco 1939, No. 17 Canadian Section;
Boston 1949, No. 54;
Washington 1950, No. 52;
Hamilton, A.G.H. 1953, No. 33;
Vancouver, V.A.G. 1954, No. 55.

Collection: Hart House Permanent Collection.

39. MIST FANTASY

oil on canvas, 21 x 26

signed and dated lower left: *J. E. H. MacDonald '22*

The Sand River, Algoma. A related sketch (No. 90) is in the collection of The National Gallery of Canada.

References: Robson 1937, 22, Pl. VI;
Hunter 1940, 27, 54;
Buchanan 1945, Pl. 31.

Exhibitions: R.C.A. 1922, No. 137;
Toronto, A.G.T., Group of Seven 1922, No. 14;
Worcester, Mass. 1924, No. 18;
Philadelphia 1926, No. 1565;
Toronto, A.G.T., Group of Seven 1926, No. 94;
Ottawa, N.G.C., Annual 1927, No. 144;
St. Louis 1930, No. 39;
Ottawa, N.G.C., MacDonald 1933, No. 8;
Toronto, A.G.T., MacDonald 1933, No. 147;
Ottawa, N.G.C., Group of Seven 1936, No. 154;
D.P.C. 1945, No. 144;
Windsor, W.A.G. 1948, No. 18;
Boston 1949, No. 53;
Vancouver, V.A.G. 1954, No. 54, Illus.;
Hamilton, A.G.H. 1957, No. 17;
London, Ont., L.P.L. 1961.

Ex Collections: Mrs. S. J. Williams.

Collection: The Art Gallery of Toronto, Gift of S. J. Williams in memory of F. Elinor Williams, 1927.

40. RIVER PASTURES, GULL RIVER

oil on canvas, 28 x 36

signed and dated lower left:

J. E. H. MacDonald '22

Victoria County. A related sketch is in the collection of Mr. Alan McCall.

References:
Hunter 1940, 26, 54.

Exhibitions:
Toronto, A.G.T., Group of Seven 1922, No. 13;
Toronto, Mellors 1937, No. 73;
Montreal, Dominion 1947, No. 27.

Ex Collections:
Mellors-Laing Galleries;
J. J. Vaughan.

Collection:
Mr. and Mrs. Charles S. Band.

41. SEASHORE, NOVA SCOTIA

oil on canvas, 28 x 36

signed and dated lower left:

J. E. H. MacDonald '23

Near Petite Rivière, Atlantic Shore.

References:
Hunter 1940, 32, 54;
Colgate 1943, 100;
N.G.C., *Catalogue* 1960, 191, Illus.

Exhibitions:
O.S.A. 1923, No. 131, Illus.;
London 1924, No. 146;
Paris 1927, No. 128;
Ottawa, N.G.C., MacDonald 1933, No. 4;
Toronto, A.G.T., MacDonald 1933, No. 132;
Toronto, Mellors 1927, No. 59;
Ceylon 1954, No. 23;
Hamilton, A.G.H. 1957, No. 28.

Collection:
The National Gallery of Canada.

42. CHURCH BY THE SEA

oil on canvas, 21 x 26

signed and dated lower right:

J. E. H. MacDonald '24

Near Petite Rivière, Atlantic Coast, Nova Scotia.
A related sketch (No. 91) and a pen drawing after the painting are in the collection of Mr. and Mrs. R. MacDonald.

References:
Canadian Drawings 1925;
Hunter 1940, 55.

Exhibitions:
O.S.A. 1924, No. 123;
Ottawa, N.G.C., MacDonald 1933, No. 30;
Toronto, A.G.T., MacDonald 1933, No. 135;
Victoria, A.G.G.V. 1955, No. 35;
Hamilton, A.G.H. 1957, No. 38.

Ex Collections:
H. Mortimer-Lamb.

Collection:
The Vancouver Art Gallery.

43. MOUNT GOODSIR, YOHO PARK

oil on canvas, 42 x 48

signed and dated lower right:

J. E. H. MacDonald '25

References:
Hunter 1940, 35, 55.

Exhibitions:
Toronto, A.G.T., Group of Seven 1925, No. 49;
Ottawa, N.G.C., Annual 1926, No. 106;
Toronto, A.G.T. 1926, No. 37;
Toronto, Mellors 1939, No. 2;
Montreal, Dominion 1947, No. 33.

Collection:
Dr. and Mrs. Max Stern, Dominion Gallery.

44. CATHEDRAL MOUNTAIN, LAKE O'HARA

oil on canvas, 34½ x 45½

signed and dated lower right:

J. E. H. MacDonald '28

Also known as *Lake O'Hara* and *Cathedral Mountain, Rockies*. A related sketch is in the collection of Mr. R. A. Laidlaw

References:
Studio, CVIII, No. 496 (July 1934), 43, Illus.;
Hunter 1940, 35, 56, Pl. 15.

Exhibitions:
C.N.E. 1928, No. 368;
O.S.A. 1928, No. 91, Illus.;
Ottawa, N.G.C., Annual 1929, No. 102;
Ottawa, N.G.C., MacDonald 1933, No. 32;
Toronto, A.G.T., MacDonald 1933, No. 137;
Ottawa, N.G.C., Group of Seven 1936, No. 173.

Ex Collections:
Sir William Hamilton Fyfe.

Collection:
Lady Fyfe.

45. EARLY MORNING, ROCKY MOUNTAINS

oil on canvas, 30 x 35

signed and dated lower right:

J. E. H. MacDonald '28

References:
Hunter 1940, 56.

Exhibitions:
Toronto, A.G.T. 1928, No. 65;
Ottawa, N.G.C., MacDonald 1933, No. 34;
Toronto, A.G.T., MacDonald 1933, No. 140.

Ex Collections:
Fuller Collection, Seattle Art Museum;
Claire Watson;
Laing Galleries.

Collection:
Mr. and Mrs. Jules Loeb.

46. GOAT RANGE,
ROCKY MOUNTAINS

oil on canvas, 21 x 26

signed and dated lower left:

J. E. H. MacDonald '32

References:
Hunter 1940, 57;
Buchanan 1945, No. 22, Illus.

Exhibitions:
R.C.A. 1932, No. 123, Illus.;
Ottawa, N.G.C., MacDonald 1933, No. 18;
Toronto, A.G.T., MacDonald 1933, No. 128;
Toronto, Mellors 1937, No. 60;
Ottawa, N.G.C., Group of Seven 1936, No. 157;
D.P.C. 1945, No. 148.

Ex Collections:
H. P. de Pencier.

Collection:
Mrs. Nora de Pencier.

47. MOUNTAIN SNOWFALL,
LAKE OESSA

oil on canvas, 21 x 26

signed and dated lower left:

J. E. H. MacDonald '32

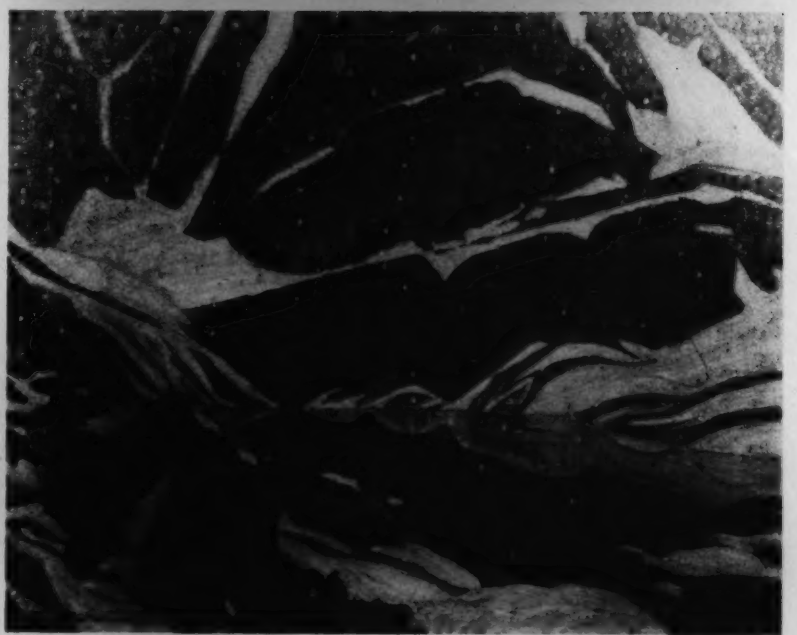
A related sketch, dated 1929, was in the collection of the late J. J. Vaughan, another is in the collection of The Art Gallery of Toronto (No. 101). Also known as *Mountain Solitude*.

References:
Hunter 1940, 57.

Exhibitions:
R.C.A. 1932, No. 124;
Ottawa, N.G.C., MacDonald 1933, No. 19;
Toronto, A.G.T., MacDonald 1933, No. 127;
Toronto, Mellors 1937, No. 56;
Toronto, Mellors 1939, No. 162.

Ex Collections:
Mr. Thomson;
W. Gordon Mills; J. J. Vaughan.

Collection:
Mr. and Mrs. Charles S. Band.



48. WIND, RAIN AND SUNSHINE, OCTOBER

oil on board, 5 x 6 (sight measurement)

Related to the painting in the collection of The Rev. P. G. McCready (No. 3).

Collection: Mrs. A. Crawford Kenny.

49. WINTER SKETCH

oil on board, 8 x 10

signed and dated lower left: *J.M. '12*

Toronto Junction—West Toronto.

Ex Collections: A. Y. Jackson.

Collection: The Art Gallery of Toronto, Gift of Dr. A. Y. Jackson, 1951.

SKETCHES

Millboard is designated as *Board*

50. TRACKS AND TRAFFIC

oil on board, 6 x 9¼

signed lower left: *J. MacD.*

Sketch for the painting in the Collection of The Art Gallery of Toronto (No. 9).

Ex Collections: Thoreau MacDonald.

Collection: R. A. Laidlaw, Esq.

51. FREIGHT YARD

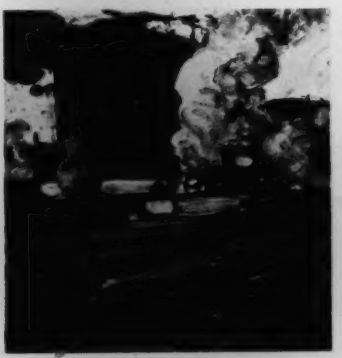
oil on board, 6 x 5 5/16

signed on back: *J. E. H. MacDonald Freight Yard Toronto*

Area west of Bathurst Street and north-east of Old Fort York, Toronto. In the background the gas storage tank located on the north-west corner of Bathurst and Front Streets. This area is now re-developed.

Ex Collections: George Infuso.

Collection: Mr. and Mrs. R. MacDonald.



52. TORONTO HARBOUR WITH FERRY

oil on board, 7 x 5

signed on back: *J. E. H. MacDonald*

Mr. Rowley Murphy states that the picture shows the stern of the steamer *Chippawa*, the R.C.Y.C. launch *Hiawatha* and the stern of the steamship *Toronto*.

Ex Collections: George Infuso.

Collection: Jennings D. Young, Esq.

53. MAGNETAWAN RIVER RAPIDS

oil on board, 8 x 10

signed and dated lower right: *J.M. '12*

Sketch for the painting, *A Rapid in the North* (No. 11) in the collection of Mr. Thoreau MacDonald.

Ex Collections: Probably Mrs. George F. Hagarty until 1939;
Mr. and Mrs. Percy Robertson.

Collection: Mr. and Mrs. Alan Wood.

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54. SPRING RAPIDS

oil on board, 7 x 9

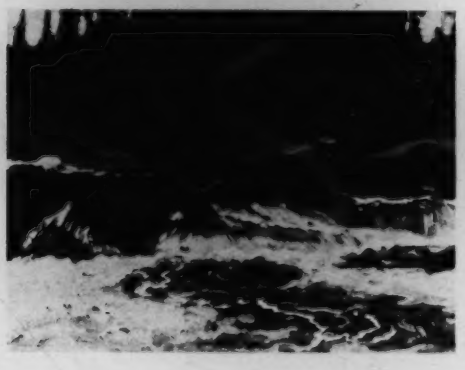
signed and dated lower right: *J.M. '12*

The Magnetawan River near Burks Falls.

References: N.G.C., *Catalogue* 1960, 195.

Ex Collections: Dr. J. M. MacCallum.

Collection: The National Gallery of Canada.

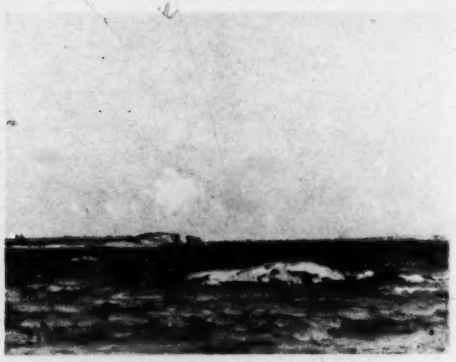


55. DULL DAY, BURKS FALLS

oil on board, 7 x 5 (sight measurement)

Ex Collections: Thoreau MacDonald.

Collection: Mrs. R. Hubbard.



56. VIEW FROM SPLIT ROCK

oil on board, 7 x 9

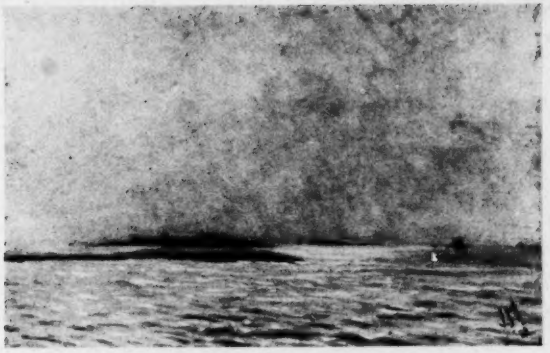
signed and dated lower left: *J.M. '12*

Near Go Home Bay, Georgian Bay.

References: N.G.C., *Catalogue* 1960, 195.

Ex Collections: Dr. J. M. MacCallum.

Collection: The National Gallery of Canada.



57. HAZY SUNSHINE, NEAR SPLIT ROCK

oil on board, 6 x 9

signed and dated lower right: *J.M. '12*

Near Go Home Bay, Georgian Bay.

References: N.G.C., *Catalogue* 1960, 199.

Ex Collections: Dr. J. M. MacCallum.

Collection: The National Gallery of Canada.

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58. OAKWOOD, GOOD FRIDAY

oil on board, 8½ x 10½

signed and dated lower right: *J. MacD '13*

Inscribed on back: *Oakwood, Good Friday, 1913*
very high wind
To Mr. & Mrs. Robertson
J. E. H. MacDonald March 11 '15

Ex Collections: Mr. and Mrs. Percy Robertson.

Collection: Mr. and Mrs. S. Casey Wood.

59. SPRING MORNING IN THE FIELDS

oil on panel, 5⅝ x 7⅞

signed and dated lower right: *J.M. '13*

Sketch for the painting in the collection of The Montreal Museum of Fine Arts (No. 17).

Collection: The Montreal Museum of Fine Arts, Purchased 1961 with Dr. F. J. Shepherd Bequest.

60. MATTAWA
oil on board, 8½ x 10½
signed and dated lower right: *J.M. '13*
Ex Collections: George Infuso;
R. MacDonald.
Collection: Mrs. James R. Hubbard.

61. STORMY WEATHER, GEORGIAN BAY
oil on board, 4⅜ x 7
signed and dated on back: *J. MacD '12*
View from south point of Dr. MacCallum's Island.
Collection: Mr. and Mrs. W. A. Manford.

62. MONUMENT CHANNEL
oil on board, 6¼ x 9½
signed lower right: *J.M.*
Near Go Home Bay, Georgian Bay.
Ex Collections: A. Crawford Kenny.
Collection: Mr. and Mrs. Fred Schaeffer.

63. GEORGIAN BAY (MacCALLUM'S ISLAND)
oil on board, 8 x 10
signed on back: *J. MacD.*
Ex Collections: Thoreau MacDonald.
Collection: Mr. and Mrs. R. MacDonald.

64. GEORGIAN BAY

oil on board, 8½ x 10½

Sketch for the painting in the collection of the Agnes Etherington Art Centre, Queen's University at Kingston (No. 27).

Ex Collections: Thoreau MacDonald.

Collection: McMichael Conservation Collection.

65. FRED HARDY'S BARN

oil on board, 8½ x 10½

Signed on back: *J. E. H. MacDonald*

Collection: Mr. and Mrs. R. MacDonald.

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66. THE TANGLED GARDEN

oil on panel, 8 x 10

signed lower left: *J. E. H. MacDonald*

Sketch for the painting in the collection of The National Gallery of Canada (No. 21).

References: N.G.C., *Catalogue* 1960, 193, Illus.

Ex Collections: Arthur Lismer.

Collection: The National Gallery of Canada.

67. SUNFLOWER

oil on board, 10½ x 8½

signed on back: *J. MacD.*

Related to the painting in the collection of The National Gallery of Canada (No. 21).

Ex Collections: Thoreau MacDonald.

Collection: McMichael Conservation Collection.

68. TANGLED GARDEN

oil on board, 8 x 10

Inscribed on back: *Sunflowers*
J. E. H. MacDonald
Thornhill 1916

Related to the painting in the collection of The National Gallery of Canada (No. 21).

Collection: The Art Gallery of Toronto, Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1951.

69. TANGLED GARDEN

oil on panel, 10 x 8

This sketch has been considered for many years a study for *The Tangled Garden* (No. 21) but a comparison with the background of *Pumpkins and A Pump* (No. 22) suggests a closer relationship with the latter.

Collection: The Art Gallery of Toronto, Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1951.

70. TANGLED GARDEN

oil on board, 7⅞ x 10

Signed and dated lower left: *J.M. '16*

Like No. 69 this sketch has been considered for many years a study for *The Tangled Garden* (No. 21) but it is more closely related to *Asters and Apples* (oil on board, 21 x 26, 1917) in the collection of The National Gallery of Canada.

Collection: The Art Gallery of Toronto, Gift from the Fund of the T. Eaton Co. Ltd. for Canadian Works of Art, 1951.

71. CATTLE BY THE CREEK

oil on board, 8½ x 10½

signed lower right: *J.M.*

Sketch for the painting in the collection of The National Gallery of Canada (No. 28).

Ex Collections: Dr. Arnold Mason.

Collection: Jennings D. Young, Esq.

72. BEAVER DAM

oil on board, 8½ x 10½

signed and dated on back: *J. E. H. MacDonald Sept. 1919*

Related to the painting in the collection of The Art Gallery of Toronto (No. 29).

Ex Collections: Huntly Gordon.

Collection: The Faculty Club, University of Toronto.

73. BEAVER DAM, ALGOMA, NEAR MONGOOSE LAKE

oil on board, 8½ x 10½

Sketch for the painting in the collection of The Art Gallery of Toronto (No. 29).

References: N.G.C., *Catalogue* 1960, 194, Illus.

Collection: The National Gallery of Canada.

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74. BATCHEWANA RAPID

oil on board, 8½ x 10½

Ex Collections: Barker Fairley.

Collection: The Faculty Club, University of Toronto.

75. THE LITTLE FALLS

oil on board, 8½ x 10½

signed and dated lower right: *J.M. '18*

Inscribed on back in very faded pencil:
The Little Falls J.E.H. MacD. Sand Lake [?]

Sketch for the painting in the collection of the London Public Library and Art Museum (No. 30).

Exhibited: Vancouver, V.A.G. 1954, No. 62.

Collection: The Art Gallery of Toronto, 1933.

76. MONTREAL LAKE, ALGOMA DISTRICT
oil on board, 8½ x 10½
signed and dated on back: *J. E. H. MacDonald, Oct. 1919*
Ex Collections: Lillian Lightfoot (1930-1964).
Collection: Mr. and Mrs. R. MacDonald.

77. LEAVES, ROCKS AND WATER
oil on board, 8½ x 10½
dated on back: *Algoma 1919*
Ex Collections: Thoreau MacDonald.
Collection: McMichael Conservation Collection.

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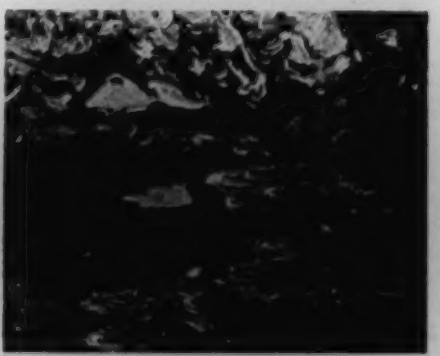
78. LEAVES IN THE BROOK
oil on board, 8½ x 10½
signed and dated lower left: *J.M. '19*
Sketch for the painting in the same collection (No. 31).
Ex Collections: A. Y. Jackson.
Collection: McMichael Conservation Collection.

79. WOODLAND BROOK
oil on board, 8½ x 10½
signed and dated on back: *J. E. H. MacDonald 1918*
Ex Collections: Mr. and Mrs. F. Erichsen-Brown.
Collection: McMichael Conservation Collection.

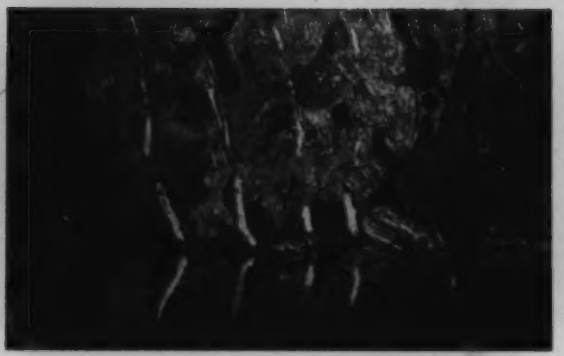


80. ROCKY STREAM, ALGOMA

oil on board, 8½ x 10½

Ex Collections: Thoreau MacDonald.

Collection: McMichael Conservation Collection.



81. BIRCHES, GULL RIVER

oil on board, 5¼ x 8½ (sight measurement)

Inscribed on back: *Birches in Autumn*
Gull River
Coboconk 1922
J. E. H. MacDonald

Ex Collections: Barker Fairley.

Collection: The Faculty Club, University of Toronto.

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82. SOLEMN LAND

oil on board, 8½ x 10½

Sketch for the painting in the collection of The National Gallery of Canada (No. 34).

Exhibited: Vancouver, V.A.G. 1954, No. 59;
Hamilton, A.G.H. 1953, No. 36.

Collection: The Art Gallery of Toronto,
Gift by Subscription, 1933.

83. SOLEMN LAND

oil on board, 8½ x 10½

signed and dated lower left: *J. E. H. MacDonald '19*

A sketch for the painting in the collection of The National Gallery of Canada (No. 34).

Ex Collections: J. S. Lawson; J. E. Coyne.

Collection: S. C. Torno, Esq.

84. AGAWA VALLEY
oil on board, 8½ x 10½
signed lower left: *J.M.*
References: N.G.C., *Catalogue* 1960, 198.
Exhibited: Ceylon 1954, No. 24.
Collection: The National Gallery of Canada.

85. ALGOMA
oil on board, 8½ x 10½
References: N.G.C., *Catalogue* 1960, 197.
Ex Collections: Thoreau MacDonald.
Collection: The National Gallery of Canada.

86. AGAWA CANYON
oil on board, 8½ x 10½
signed on back: *J. E. H. MacDonald*
Ex Collections: Thoreau MacDonald.
Collection: McMichael Conservation Collection.

87. AUTUMN COLOUR ALGOMA
oil on board, 8½ x 10½
signed and dated lower right: *JM/20*
References: N.G.C., *Catalogue* 1960, 193.
Collection: The National Gallery of Canada.

88. GLEAMS ON THE HILLS

oil on panel, 8½ x 10½

Sketch for the painting of the same name in the collection of The National Gallery of Canada.

References: N.G.C., *Catalogue* 1960, 195.

Collection: The National Gallery of Canada.

89. OCTOBER SHOWER GLEAM

oil on panel, 8½ x 10½

Related to the painting in the Hart House Permanent Collection (No. 38).

Collection: Mrs. H. O. McCurry.

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90. MIST FANTASY, SAND RIVER, ALGOMA

oil on board, 8½ x 10½

Sketch for the painting in the collection of The Art Gallery of Toronto (No. 39).

References: N.G.C., *Catalogue* 1960, 197.

Ex Collections: Thoreau MacDonald

Collection: The National Gallery of Canada.

91. CHURCH BY THE SEA

oil on board, 4 x 5

Related to the painting in the collection of the Vancouver Art Gallery (No. 42).

Ex Collections: Thoreau MacDonald

Collection: Mr. and Mrs. R. MacDonald.

92. ATLANTIC SHORE, LUNENBURG, NOVA SCOTIA

oil on board, 8½ x 10½

A sketch for the painting *Outside Harbour Bar* (*Atlantic Shore*) (oil on canvas, 21 x 26), the present owner of which is not known.

Collection: Mr. and Mrs. R. MacDonald.

93. THE MAC C.—NOVA SCOTIA

oil on board, 8½ x 10½

A sketch for the painting *Outside Harbour Bar* (*Atlantic Shore*) (oil on canvas, 21 x 26), the present owner of which is not known.

Collection: The Art Gallery of Toronto, Purchase, 1933.

94. CATHEDRAL PEAK FROM LAKE O'HARA

oil on board, 8½ x 10½

signed and dated lower right: *J. E. H. MacDonald '24*

References: N.G.C., *Catalogue* 1960, 200.

Ex Collections: W. Gordon Mills.

Collection: The National Gallery of Canada.

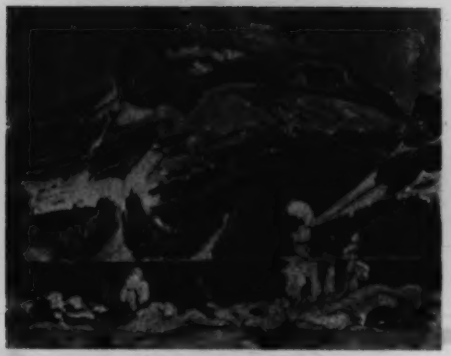
95. LAKE O'HARA, RAINY WEATHER

oil on board, 8½ x 10½

signed on back: *J. E. H. MacDonald*

Ex Collections: Thoreau MacDonald.

Collection: McMichael Conservation Collection.



96. SNOW, LAKE O'HARA (MT. HUNGABY)
oil on board, 8½ x 10½
signed and dated lower right: *J. E. H. MacDonald '26*
Ex Collections: Purchased from the Artist.
Collection: C. A. G. Matthews, Esq.

97. SNOW, LAKE O'HARA
oil on board, 8½ x 10½
signed lower right: *J. E. H. MacDonald*
Ex Collections: Thoreau MacDonald.
Collection: R. A. Laidlaw, Esq.

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98. ABOVE LAKE O'HARA
oil on board, 8½ x 10½
signed on back: *J. E. H. MacDonald*
dated on front lower right: *Sept. 1 '29*
Ex Collections: Thoreau MacDonald.
Collection: C. A. G. Matthews, Esq.

99. MOUNTAIN STREAM, OPABIN PASS
oil on board, 8½ x 10½
signed lower left: *J.M.*
References: N.G.C., *Catalogue* 1960, 197.
Ex Collections: Thoreau MacDonald.
Collection: The National Gallery of Canada.

100. NEAR LAKE OSSA, ABBOT'S PASS

oil on board, 8½ x 10½

signed and dated lower right: *J. E. H. MacD. Sept. 4 '30*

References: N.G.C., *Catalogue* 1960, 194.

Ex Collections: Thoreau MacDonald.

Collection: The National Gallery of Canada.

101. SNOW IN THE MOUNTAINS

oil on board, 8½ x 10½

Related to the painting in the collection of Mr. and Mrs. Charles S. Band (No. 47).

Collection: The Art Gallery of Toronto, Gift of the Students' Club, Ontario College of Art, 1933.

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102. BARBADOS

oil on board, 8½ x 10½

dated lower right: *Mar 22*

Collection: The Art Gallery of Toronto, 1933.

103. PALMS—BARBADOS

oil on board, 8½ x 10½

Collection: The Art Gallery of Toronto, Gift of the Students' Club, Ontario College of Art, 1933.

The bold face type lists the abbreviations used for works and articles quoted in the Introduction and Catalogue.

Abell (1942)—Walter Abell, "Canadian Aspirations in Painting", *Culture*, III (1942), 172-182.

A.G.T. *Annual Report* 1938—The Art Gallery of Toronto, *Bulletin and Annual Report*, April 1938.

A.G.T. 1959—*The Art Gallery of Toronto, Painting and Sculpture*, Illustrations of Selected Paintings and Sculpture from the Collection, Toronto, 1959.

"Canada holds its largest and best Annual Exhibition at Ottawa", *Art Digest*, VII, No. 12 (March 15, 1933), 5-6.

Augustus Bridle, *The Story of the Club*, Toronto, The Arts and Letters Club, 1945.

Brown (1927)—Eric Brown, "La Jeune Peinture Canadienne", *L'Art & Les Artistes*, No. 75 (March 1927), 181-195.

F. M. Brown (1964)—F. Maud Brown, *Breaking Barriers: Eric Brown and the National Gallery*, [Ottawa] The Society for Art Publications, 1964.

Buchanan (1945)—D. W. Buchanan, *Canadian Painters from Paul Kane to the Group of Seven*, Oxford and London, Phaidon Press Ltd., 1945.

Buchanan (1946)—D. W. Buchanan, "J. E. H. MacDonald—Painter of the Forest", *Canadian Geographical Journal*, XXXIII, No. 3 (September 1946), 149.

Buchanan (1950)—D. W. Buchanan, *The Growth of Canadian Painting*, London and Toronto, Collins, 1950.

***Canadian Drawings* 1925**—*Canadian Drawings by Members of the Group of Seven*, Toronto, Rous & Mann Ltd., 1925.

Hector Charlesworth, "Pictures That Can Be Heard", *Saturday Night*, XXIX, No. 23 (March 18, 1916), 5 & 11.

William G. Colgate, "Art from Manet to MacDonald", *Bridle & Golfer*, V, No. 6 (February 1933), 26-27, 38.

William G. Colgate, "The Personality of a Painter", *Bridle & Golfer*, XVIII, No. 6 (November-December 1940), 14-15, 33.

Colgate (1943)—William G. Colgate, *Canadian Art, Its Origins and Development*, Toronto, Ryerson Press, 1943.

Charles F. Comfort, "Georgian Bay Legacy", *Canadian Art*, VIII, No. 3 (Spring 1951), 106-109.

Barker Fairley, "Algonquin and Algoma", *The Rebel*, III, No. 6 (April 1919), 279-282.

Hammond (1930)—M. O. Hammond, *Painting and Sculpture in Canada*, Toronto, Ryerson Press, 1930 (72p.). An abridged edition (16p.) was also issued, n.d.n.p.

J. Russell Harper, "Three Centuries of Canadian Paintings", *Canadian Art*, XIX, No. 6 (November/December 1962), 405-452.

Harper (1955)—J. Russell Harper, *Canadian Paintings in Hart House*, Toronto, University of Toronto Press, 1955.

J. Russell Harper, "Tour d'horizon de l'Art Canadien", *Vie Des Arts*, No. 26 (Spring 1962), 29-36.

Harris (1964)—Lawren Harris, *The Story of the Group of Seven*, Toronto, Rous & Mann Ltd., 1964.

Housser (1926)—F. B. Housser, *A Canadian Art Movement, The Story of the Group of Seven*, Toronto, Macmillan of Canada, 1926.

Hubbard (1960)—R. H. Hubbard, *An Anthology of Canadian Art*, Toronto, Oxford University Press, 1960.

Hubbard (1963)—R. H. Hubbard, *The Development of Canadian Art*, [Ottawa] National Gallery of Canada, 1963.

Hunter (1940)—E. R. Hunter, *J. E. H. MacDonald, A Biography and Catalogue of His Work*, Toronto, Ryerson Press, 1940.

E. R. Hunter, "J. E. H. MacDonald", *The Educational Record*, Quebec, LXXX, No. 3 (July—September 1954), 157-162.

A. Y. Jackson, "Sketching in Algoma", *The Canadian Forum*, I, No. 6 (March 1921), 174-175.

Jackson (1957)—A. Y. Jackson, "Box Car Days in Algoma 1919-20", *Canadian Art*, XIV, No. 4 (Summer 1957), 136-141.

Jackson (1958)—A. Y. Jackson, *A Painter's Country, The Autobiography of A. Y. Jackson*, Toronto, Clarke, Irwin Ltd., 1958.

C. W. Jefferys, "MacDonald Sketches", *The Lamps*, December 1911, The Arts and Letters Club, Toronto.

Lambert (1947)—Richard S. Lambert, *The Adventure of Canadian Painting*, Toronto, McClelland and Stewart, 1947.

Lismer (1933)—Arthur Lismer, "Painter of Canada's Solemn Land", *Saturday Night*, XL, No. 11 (January 21, 1933), 3.

Lismer, *Pictorial Study*—Arthur Lismer, "The Solemn Land by J. E. H. MacDonald, R.C.A.", *Outline for Pictorial Study*, Series I, No. 5, Ottawa, National Gallery of Canada.

T. Morris Longstreth, "The Paintings of J. E. H. MacDonald", *The Studio*, CVIII, No. 496 (July 1943), 43.

Thoreau MacDonald (1944 & 1962)—Thoreau MacDonald, *The Group of Seven*, Toronto, Ryerson Press, 1944. Reprinted 1962 with different illustrations. (Canadian Art Series).

MacTavish (1925)—Newton MacTavish, *The Fine Arts in Canada*, Toronto, Macmillan of Canada, 1925.

McInnes (1939)—Graham McInnes, *A Short History of Canadian Art*, Toronto, Macmillan of Canada, 1939.

McInnes (1940)—Graham McInnes, "J. E. H. MacDonald, R.C.A.", *New World*, I, No. 3 (May 1940).

McInnes (1950)—Graham McInnes, *Canadian Art*, Toronto, Macmillan of Canada, 1950.

McRae (1944)—D. G. W. McRae, *The Arts and Crafts of Canada*, Toronto, Macmillan of Canada, 1944.

J. E. Middleton, "J. E. H. MacDonald, an Appreciation", Supplement to *The Lamps*, December 1932, The Arts and Letters Club, Toronto.

H. A. Mulligan, "J. E. H. MacDonald (1873-1932)", *Canadian Comment*, VI, No. 11 (November 1937), 27.

N.G.C., *Press Comments*, 1924—*Press Comments on the Canadian Section of Fine Arts, British Empire Exhibition*, Ottawa, Trustees of the National Gallery, 1924.

N.G.C., *Portfolio*, 1950—*A Portfolio of Canadian Paintings*, Ottawa, National Gallery of Canada, 1950.

N.G.C., *Catalogue*, 1960—*The National Gallery of Canada Catalogue of Paintings and Sculpture*, III, Canadian School, Ottawa, 1960.

Lorne Pierce, *A Postscript on J. E. H. MacDonald, 1873-1932*, Toronto, Ryerson Press, 1940.

S. W. Perry, "The Art of J. E. H. MacDonald, O.S.A., A.R.C.A.", *The School*, 193[?], 840-843.

Robson (1932)—Albert H. Robson, *Canadian Landscape Painters*, Toronto, Ryerson Press, 1932.

Robson (1937)—Albert H. Robson, *J. E. H. MacDonald, R.C.A.*, Toronto, Ryerson Press, 1937. (Canadian Art Series).

Shoolman & Slatkin (1942)—Regina Shoolman & Charles E. Slatkin, *The Enjoyment of Art in America*, Philadelphia & New York, J. B. Lippincott, 1942, 693-694.

Percy Moore Turner, "Painting in Canada", *The Canadian Forum*, III, No. 27 (December 1922), 82-84.

Year Book of the Arts in Canada 1913. Compiled by the Arts and Letters Club of Toronto. London & Toronto, J. M. Dent, 1913, 187, 207.

Year Book of the Arts in Canada 1928-29, Ed. Bertram Brooker, [Toronto] Macmillan of Canada, 1929, 281.

SELECTED ARTICLES BY J. E. H. MACDONALD ON THE ARTS IN CANADA

"Bouquets from a Tangled Garden", *The Globe*, March 27, 1916, 4.

"A Landmark of Canadian Art", *The Rebel*, II, No. 2 (November 1917), 45-50.

"A Hash of Art", *The Rebel*, II, No. 3 (December 1917), 90-93.

"The Terrier and the China Dog", *The Rebel*, III, No. 2 (December 1918), 55-60.

"A. C. R. 10557", *The Lamps*, December 1919, 33-39.

"The Canadian Spirit in Art", *The Statesman*, I, No. 35 (March 22, 1919), 6-7.

"The Choir Invisible", *The Canadian Forum*, III, No. 28 (January 1923), 111-113.

"A Glimpse of the West", *The Canadian Bookman*, VI, No. 11 (November 1924), 229-231.

CRITICISM IN THE TORONTO DAILY AND WEEKLY PAPERS

Between 1910 and 1920 criticism of the visual arts in the Toronto daily and weekly papers was generally limited to reviews of the exhibitions of the Ontario Society of Artists and the Royal Canadian Academy, held annually between February and April. *Saturday Night*, *The Globe* and *The Mail and Empire* regularly published lengthy, detailed reviews of the exhibitions usually on the Saturday after the exhibition had been on view for a week. While the details of the reviews varied, the general opinions expressed by the critics were uniform. Before 1916 the work of J. E. H. MacDonald and his friends was considered favourably. Innovations in technique and subject matter were regarded as signs of a healthy, vigorous art. The article of Hector Charlesworth in *Saturday Night*, March 18, 1916 (see *Bibliography*) marked the beginning of a new hostile attitude on the part of the critics. In general, however, the critics were neither as vehement nor as outraged as Charlesworth, and the general attitude was one of resignation to MacDonald's brilliant colour and vigorous brush work.

Subsequent books and articles on Canadian art have tended to quote from the reviews sentences and phrases out of context thus giving an exaggerated emphasis and drama to the reviewers' criticism.

ABBREVIATIONS FOR GALLERIES AND EXHIBITIONS

A.G.G.V.	Art Gallery of Greater Victoria *and* Art Centre of Greater Victoria
A.G.H.	Art Gallery of Hamilton
A.G.T.	Art Gallery of Toronto
C.N.E.	Canadian National Exhibition
D.P.C.	*Development of Painting in Canada*, 1945 (see Exhibitions)
L.P.L.	London Public Library and Art Museum *and* Elsie Perrin Williams Memorial Public Library and Art Museum
M.M.F.A.	Montreal Museum of Fine Arts *and* Art Association of Montreal
M.P.Q.	Le Musée de la Province de Québec
N.G.C.	National Gallery of Canada
O.S.A.	Ontario Society of Artists Annual Exhibition
R.C.A.	Royal Canadian Academy Annual Exhibition
V.A.G.	Vancouver Art Gallery
W.A.G.	Willistead Art Gallery of Windsor
W.G.A.	Winnipeg Art Gallery *and* Winnipeg Gallery of Art *and* Winnipeg Museum of Fine Arts

EXHIBITIONS

Albany 1946	*Painting in Canada, A Selective Historical Survey*, Albany Institute of History and Art, January 10-March 10, 1946.
Boston 1949	*Canadian Painting*, Museum of Fine Arts, July 14-September 25, 1949.
Buffalo 1921	*Catalogue of Three Special Exhibitions . . . and Paintings by the "Group of Seven" Canadian Artists*, Buffalo Fine Arts Academy and Albright Art Gallery, September 10-October 3, 1921.
Calgary 1929	*Calgary Exhibition and Stampede*, The Art Gallery, July 8-13, 1929.
Ceylon 1954	*An Exhibition of Canadian Painting*, Ceylon, India, Pakistan, (organized by the National Gallery of Canada) 1954-55.
Chautauqua 1963	*Canadian Group of Seven and Eskimo Folk Art*, The Chautauqua Art Association & Chautauqua Institution, August 1963.
D.P.C. 1945	*The Development of Painting in Canada 1665-1945*, N.G.C., M.P.Q., M.M.F.A., A.G.T., 1945.
Hamilton, A.G.H. 1953	*Inaugural Exhibition*, A.G.H. December-January 1953-54.
Hamilton, A.G.H. 1957	*J. E. H. MacDonald 1873-1932*, A.G.H., March 1957. Introduction by Thoreau MacDonald.
Liverpool 1910	*Exhibition of Canadian Art*, Walker Art Gallery, (under the auspices of the Royal Canadian Academy) July 4-23, 1910.
London 1910	*Exhibition of Canadian Art*, Crystal Palace, Festival of Empire, (under the auspices of the Royal Canadian Academy) 1910.
London 1924	*British Empire Exhibition*, [Wembley] London, 1924. Also shown in Leicester Museum and Art Gallery, Nov. 12-Dec. [?], 1924 and Glasgow Art Gallery and Museum, Dec. 24, 1924-Jan. 17, 1925.
London 1925	*British Empire Exhibition*, [Wembley] London, 1925.
London 1938	*A Century of Canadian Art*, Tate Gallery, 1938.
London, Ont., L.P.L. 1942	*Milestones of Canadian Art*, L.P.L., January 1942.
London, Ont., L.P.L. 1957	*Sketch and Finished Painting*, L.P.L., October 22-November 30, 1957.
London, Ont., L.P.L. 1961	*The Face of Early Canada, Milestones of Canadian Painting*, L.P.L., February 1961.
Montreal, Dominion 1947	*J. E. H. MacDonald, Memorial Exhibition*, Dominion Gallery, 1947.

New York, Roerich 1932	*Exhibition of Paintings by Contemporary Canadian Artists*, International Art Centre of Roerich Museum, March 5-April 5, 1932.
Ottawa, N.G.C. Annual	*Annual Exhibition of Canadian Art*, N.G.C., 1926 to 1932.
Ottawa, N.G.C., MacDonald 1933	*Eighth Annual Exhibition of Canadian Art* [including] *Memorial Exhibition of the work of James E. H. MacDonald, R.C.A.*, pp. 25-30, N.G.C., 1933.
Ottawa, N.G.C., Group of Seven 1936	*Retrospective Exhibition of Paintings by the Group of Seven, 1919-1933*, N.G.C., 1936.
Ottawa, N.G.C., McLean 1952	*Paintings and Drawings from the Collection of J. S. McLean*, N.G.C., 1952.
Ottawa, N.G.C. 1953	*Exhibition of Canadian Painting to Celebrate the Coronation of Her Majesty Queen Elizabeth II*, N.G.C., 1953.
Paris 1927	*Exposition d'Art Canadien*, Musée du Jeu de Paume, April 10-May 10, 1927.
Philadelphia 1926	*Sesqui-Centennial International Exposition*, Philadelphia, 1926.
Port Arthur 1964	*The Group of Seven and Lake Superior*, Lakehead College of Arts, Science and Technology, November 19-December 12, 1964.
Saint John, N.B. 1920	*Paintings by Canadian Artists*, Saint John Art Club, 1920.
St. Louis 1930	*An Exhibition of Paintings by Contemporary Canadian Artists*, City Art Museum, (under the auspices of the American Federation of Arts) August 1930.
San Francisco 1939	*Golden Gate International Exposition*, San Francisco, 1939.
Stratford, Ont. 1963	*Canada on Canvas*, Stratford Festival Arena, 1963.
Toronto, A.G.T., Group of Seven	*Exhibition of Paintings by the Group of Seven*, A.G.T., 1920, 1921, 1922, 1925, 1926, 1928.
Toronto, A.G.T. 1914	*Catalogue of Pictures and Sculpture given by Canadian Artists in aid of the Patriotic Fund*, A.G.T., (under the auspices of the Royal Canadian Academy) December 1914. Also shown in Winnipeg, Halifax, Saint John, Quebec, Montreal, Ottawa, London, Hamilton.
Toronto, A.G.T. 1918	*Algoma Sketches and Pictures by J. E. H. MacDonald, A.R.C.A., Lawren Harris and Frank H. Johnston*, A.G.T., December-January 1918-1919. Introduction by one of the exhibiting artists, unsigned.
Toronto, Arts & Letters Club 1920	*Auction sale of Paintings, Etchings, Drawings, etc., Given by Artist members, to be sold for the Benefit of the Club Building Fund*, Arts and Letters Club, December 11, 1920.

Toronto, A.G.T. 1922	*Retrospective Loan Exhibition of the Works of Members of the Ontario Society of Artists Covering the First Half-Century of the Society's History*, A.G.T., February 11-March 12, 1922.
Toronto, A.G.T. 1926	*Canadian Paintings by Clarence A. Gagnon, R.C.A., Lawren Harris, A.Y. Jackson, R.C.A., Laura Muntz Lyall, A.R.C.A., J. E. H. MacDonald, A.R.C.A., Tom Thomson, Mary E. Wrinch, A.R.C.A., Albert H. Robinson, R.C.A. and Curtis Williamson, R.C.A.*, A.G.T., August 9-September 30, 1926.
Toronto, A.G.T. 1928	*Exhibition of Canadian West Coast Art*, A.G.T., (arranged by the National Gallery of Canada) January 1928.
Toronto, Eaton's c.1930	*Exhibition of Canadian Painting*, The Fine Art Gallery, T. Eaton Co., n.d.
Toronto, A.G.T., MacDonald 1933	*Memorial Exhibition of the Works of J. E. H. MacDonald, R.C.A.*, A.G.T., January 1933.
Toronto, Mellors 1937	*A Loan Exhibition of the Works of J. E. H. MacDonald*, Mellors Galleries, October 30-November 13, 1937. Introduction by Barker Fairley.
Toronto, Mellors 1939	*Exhibition of the work of Tom Thomson and J. E. H. MacDonald*, Mellors Galleries, February 1-18, 1939.
Toronto, A.G.T. 1949	*Fifty Years of Painting in Canada*, A.G.T., October-November 1949.
Vancouver, V.A.G. 1932	*All - Canadian Exhibition*, V.A.G., May-July 1932.
Vancouver, V.A.G. 1954	*Group of Seven*, V.A.G., 1954.
Victoria, A.G.G.V. 1955	*The Group of Seven*, A.G.G.V., February 15-27, 1955.
Victoria, A.G.G.V. 1958	*Two Hundred Years of Canadian Painting from the National Gallery Collection*, A. G. G. V., September 1958.
Washington 1950	*Canadian Painting*, National Gallery of Art, Washington, D.C., (organized by the National Gallery of Canada) 1953.
Windsor, W.A.G. 1948	*The Group of Seven*, W.A.G., November 1948.
Winnipeg, W.G.A. 1912	*Royal Canadian Academy of Fine Arts*, W.G.A., December 1912.
Winnipeg, W.G.A. 1914	*Exhibition of Paintings by the Royal Canadian Academy of Arts*, W.G.A., January-March, 1914.
Winnipeg, W.G.A. 1921	*Canadian Art Today*, W.G.A., 1921.
Worcester, Mass. 1924	*Exhibition of Paintings by Canadian Artists*, Worcester Art Museum, April 6-27, 1924.
Yale 1944	*Canadian Art 1760-1943*, New Haven, Yale University Art Gallery, 1944.